

THE ATHENÆUM

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No. 1949.

LONDON, SATURDAY, MARCH 4, 1865.

PRICE
THREEPENCE
Stamped Edition, 4d.

KING'S COLLEGE, LONDON.—
Dr. EDWARD PICK will resume his LECTURES on
MEMORY and LANGUAGE, on WEDNESDAY, March 8th,
at Three o'clock, and continue on FRIDAY at the same hour.
The First Introductory Lecture will be free to the Public.
Syllabus and Books on Memory, 2s. 6d. A New Method of Studying
French, 3s. 6d., at the Secretary's Office, at Mr. Mitchell's
Royal Library, Bond-street; or sent by post, 5, Bryanston-street, W.

ROYAL BOTANIC SOCIETY,
REGENT'S PARK.
THE FIRST SPRING EXHIBITION will take place on
SATURDAY, March 18th.
Tickets to be obtained at the Gardens on Vouchers from Fellows
of the Society, price 2s. 6d. each.

ROYAL BOTANIC SOCIETY,
REGENT'S PARK.
GENERAL EXHIBITIONS, WEDNESDAYS, May 24th, June
14th, July 9th.
AMERICAN PLANTS, MONDAYS, June 5th and 19th.
Tickets to be obtained at the Gardens on Vouchers from Fellows
of the Society, price 4s. each.

ROYAL ACADEMY OF ARTS.
NOTICE TO ARTISTS.—All Works of Painting, Sculpture,
Architecture, or Engraving, intended for the ensuing EXHIBITION
at the Royal Academy, must be sent in on MON-
DAY, the 3rd, or TUESDAY, the 4th of April Next, after which
time no Work can possibly be received, nor can any Works be
received which have already been publicly exhibited.

FRAMES.—All Pictures and Drawings must be in gilt frames.
Oil Paintings under Glass, and Drawings with wide margins are
inadmissible. Excessive breadth in frames as well as projecting
mouldings may prevent Pictures obtaining the situation they
otherwise merit. The other Regulations necessary to be observed
may be obtained at the Royal Academy.

JOHN PRESIDENT KNIGHT, R.A., Sec.
Every possible care will be taken of Works sent for Exhibition,
but the Royal Academy will not hold itself accountable in any
case of injury or loss, nor can it undertake to pay the carriage of
any package.
The prices of Works to be disposed of may be communicated to
the Secretary.

THE BIRMINGHAM PERMANENT ART-
GALLERY, Athenum, Temple-row, is OPEN DAILY
throughout the year for the Reception and Exhibition of Works
of Art from artists only. Remittances on the day of sale, and
Pictures removed or exchanged at pleasure. The Rules forwarded
on application.
T. W. BRADLEY, Hon. Sec.

ART-UNION OF LONDON.—SUBSCRIP-
TION, ONE GUINEA.—Frischdel's selection from the public
Exhibitions. Every subscriber has a chance of a valuable prize,
and in addition receives an impression of an important plate, by
Lamb, Stocks, A.R.A., from the picture of W. F. Frith, R.A.,
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Feb. 1865.

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CRYSTAL PALACE.—THIS DAY.—
SATURDAY CONCERT AND AFTERNOON PRO-
MENADE.—Vocalists: Madame Parepa and M. Hilaire (from the
Opéra Comique). Select Chorus of One Hundred and Twenty
Voices. Conductor, Mr. Manns. Programme includes: "Colum-
bus," a Sea Piece in form of a Symphony, Albert; Overture,
"Anacorete," Cherubini; Hymn to St. Cecilia, Spohr; Ave Verum,
Mozart, &c.
Admission, Half-a-Crown; or by Guinea Season-Tickets free.
Number Reserved Seats, Half-a-Crown.

CRYSTAL PALACE.—GREAT TRI-
ENNIAL HANDEL FESTIVAL.
MESSIAH, MONDAY, June 5th, 1865.
SELECTION, WEDNESDAY, "30th."
ISRAEL, FRIDAY, "30th."

The Programme of Arrangements, with the Price of Tickets,
and the Block Plan of the stalls, is ready for issue, and may be had
on written or personal application, from and after Monday next,
the 6th of March, at the Festival Ticket Offices, Crystal Palace,
and Exeter Hall. It may also be had at the principal Music
Warehouses in London and in the Province, and besides numerous
other places abroad, at the Offices of the South-Eastern, and London,
Chatham and Dover Railway Companies, at Paris, Brussels,
Cologne, Calais, Boulogne, Ostend, Ghent, Antwerp, &c.

The two Ticket Offices as above will be open from 10 a.m. on
Monday, March 13, for the issue of Vouchers securing Seats
according to the Number of Plans, which will then be open to
inspection. Written applications containing remittances, and
arriving at either of the Ticket Offices on or before the first post
on the 13th, will be attended to alternately with personal applica-
tions by order.

Crystal Palace and Exeter Hall, March 3, 1865.
NOTE.—Persons preferring Seats in any particular Block are
recommended to apply for them as early as possible after the
opening of the Subscription Books, on the 13th of March. Even
the Crystal Palace, with its vast space, has limits of accommodation
which cannot be exceeded, and the demand at each of the three
previous Festivals for seats in particular blocks having been
greatly in excess of any possible supply, the necessity for the fore-
going intimation must be apparent.

UNIVERSITY OF LONDON.

NOTICE IS HEREBY GIVEN, That on WEDNESDAY,
8th of April next, the Senate will proceed to elect Examiners in
the following Departments:—

Examinerships. Salaries. Present Examiners.

ARTS AND SCIENCE. (Each.)	
Two in Classics	500l. (Rev. Charles Badham, D.D. 10r. William Smith.
Two in the English Lan- guage, Literature and His- tory	1500l. M.A. Vacant. Theodore Karber, Esq. Vacant.
Two in the French Language	500l. Vacant. Prof. Kinkel. Vacant.
Two in the German Lan- guage	300l. Vacant.
Two in the Hebrew Text of the Old Testament, the Greek Text of the New Testament, the Evidence of the Christian Religion, and Scripture History	500l. Rev. Samuel Davidson, D.D. William Aldis Wright, Esq. M.A.
Two in Logic and Moral Philosophy	800l. (Prof. Bain, M.A. Edward Poste, Esq. M.A. William B. Hodgson, Esq. M.A.
Two in Political Economy	300l. Vacant.
Two in Mathematics and Natural Philosophy	500l. Isaac Todhunter, Esq. M.A. Vacant.
Two in Experimental Philo- sophy	750l. Balfour Stewart, Esq. M.A. F.R.S.
Two in Chemistry	1750l. (Prof. Debus, Ph.D. F.R.S. Vacant. L. L. Thomson, Esq. M.D. F.R.S.
Two in Botany and Vego- table Physiology	750l. Vacant.
Two in Geology and Palaeon- tology	750l. Vacant.

LAW.
Two in Law and the Prin-
ciples of Legislation 500l. (Vacant. Vacant. |

MEDICINE.	
Two in Medicine	1500l. (Prof. E. A. Parkes, M.D. F.R.S. Francis Sibson, Esq. M.D. F.R.S.
Two in Surgery	1500l. (Prof. J. Eric Erichsen. John Hilton, Esq. F.R.S. Prof. G. Viner Ellis.
Two in Anatomy	1000l. (Prof. Robert Kefer, M.D. F.R.S.
Two in Physiology, Compar- ative Anatomy, and Zoology	1000l. (W. F. Savory, Esq. M.D. F.R.S. Vacant.
Two in Midwifery	750l. Vacant.
Two in Materia Medica and Pharmaceutical Chemistry	750l. (Prof. W. A. Guy, M.B. William Odling, Esq. M.B. F.R.S.
Two in Forensic Medicine ..	500l. F.R.S.

The present Examiners above named are re-eligible, and intend
to offer themselves for re-election.
Candidates must announce their names to the Registrar on or
before Tuesday, March 28th. It is particularly desired by the
Senate that no personal application of any kind be made to its
individual Members.

By order of the Senate,
WILLIAM B. CARPENTER, M.D., Registrar.
Burlington House, W.
February 28th, 1865.

CHEMISTRY.—UNIVERSITY COLLEGE,
LONDON.—An Elementary Course of Theoretical and
Practical Instruction in Chemistry, by Prof. WILLIAMSON,
assisted by Mr. GILL, will COMMENCE on the 1st of May. The
Course will consist of about Forty-eight Lectures, and will include
the Subjects of the Matriculation Examination of the University
of London. It will terminate by the 15th of June. Fee for the
Course, 4s. including cost of Materials and Apparatus; on payment
of 5s. College Fee in addition, the Course is Open to Gentlemen
who are not attending other Classes in the College.

JOHN R. SEELEY, M.A., Dean of the Faculty of
Arts and Laws.
CHAS. C. ATKINSON, Secretary to the Council.
March 1, 1865.

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MUSICAL SOCIETY OF LONDON.—Seventh
Season, 1865.—FIRST ORCHESTRAL AND CHORAL
CONCERT, at ST. JAMES'S HALL, on WEDNESDAY EVEN-
ING, March 29, at half-past 8. Conductor, Mr. Alfred Mellon.
Beethoven's Symphony in C, Dramatic Cantata, "The Bride of
Duckerton," by Henry Smart (the first time in London), Madame
Rudersdorf, Messrs. Cumming and Weiss, and a Professional
Chorus of 50 voices, under the Direction of Mr. Alfred Mellon.
Sebastian Bach's Concerto in a minor, Violin and the Recitative and
Andante from Spohr's Sixth Concerto, Violin, Herr Joachim;
Beethoven's "Tremate" and "Auber's Overture to 'Les Cloches
de Nazareth.'" The Annual Subscription (One Guinea), for 1865, was due on the
1st of January, and should be paid forthwith to Cramer & Co., 201,
Regent-street, to whom, or to the Honorary Secretary, immediate
application should be made by those who desire to join the Society
before the First Concert. A limited number of Area and Balcony
Tickets at 10s. 6d., and Gallery Tickets at 3s. 6d., may be obtained
by early application to Cramer & Co., and at St. James's Hall, 2s.
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CHARLES SALAMAN, Hon. Sec.
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PHILHARMONIC SOCIETY.—Professor
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Guineas, Family Tickets, of not less than four, Three and Half
Guineas each. Single Tickets, 15s. each. Sole Agents, Addison
& Lucas, 210, Regent-street.
CAMPBELL CLARKE, Sec.,
24, Lincoln's Inn-fields, W.C.

MUSICAL UNION.—TWENTY-FIRST
SEASON.—Eight Tuesdays, at Half-past Three.—St.
JAMES'S HALL, after EASTER.—Members having nomina-
tions to send names and addresses without delay, and to pay their
Subscription at the usual places.—Tickets not received to be had
at the Institute, where a fine Portrait of Mozart, by Pompeo Bat-
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eminent Pianists from the Continent will perform at the Matinees.
The Record of 1864, with the Portrait and a Memoir of Meyerbeer,
has been sent to Members.—Institute, 18, Hanover-square.
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NOTICE.—MUSICAL MONTHLY and
DRAWING-ROOM MISCELLANY.—THE MUSIC for the
MARCH NUMBER is WEBER'S ERYANTHE FANTASIE,
by Hummel. Price One Guinea. Advertisements, 5s.
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NOTICE.—CARDINAL WISEMAN'S
FUNERAL.—The Account of the Service in the Chapel at
Moortide, which was announced to appear in the ORCHESTRA
of Saturday last, will be in this Week's issue. Also, the Music at
the FUNERAL of the late DUKE of NORTHUMBERLAND, in
Westminster Abbey, on the 25th ult. Free by post for Four
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UNIVERSITY OF LONDON.—MUSIC
LATION, &c. June, 1865.—The Rev. WILLIAM
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University of London Examinations in Music. He has
received. Competent and Experienced Masters in Modern
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NEWSPAPER

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LONDON, SATURDAY, MARCH 4, 1865.

LITERATURE

JULIUS CÆSAR.

Histoire de Jules César. Tome I. (Paris.)

THE brightest class of politicians, the men who could govern alike by sword and pen, have always held themselves free to make use of History as a means of propagating their ideas, defending their actions, and castigating their foes. Whether the form adopted were grave, as in Polybius,—laughing, as in Cicero,—scornful, as in Raleigh,—burlesque, as in Swift,—historical commentary has been found a convenient form of Parable, under the disguise of which doctrines might be avowed and arguments suggested such as a writer would perhaps have shrunk from presenting to the world in a manner more direct and personal. Between Cicero and Guizot we have a thousand political manifestoes and personal explanations in the shape of historical analyses; the real purport of the essay being either openly avowed or so thinly veiled as to deceive only the duller readers. No one imagines that Raleigh cared a straw for the Romans and Carthaginians, or that Guizot was anxious about the fame of Richard Cromwell. The politician was busy about his own politics, and the puppets on his canvas were no more to him than the Emperor of Lilliput and the herd of Yahoos.

The works in this branch of literature would make a library of themselves. And now this singular and interesting variety of printed books has received a bold, a clever, and tantalizing addition in Napoleon the Third's History of Julius Cæsar.

To say that the French Emperor's work will not prove to be a complete and satisfactory history of Julius Cæsar would be premature; it may prove to be so in time, for the ground is skilfully laid out, and the usual facts and illustrations are handled with a master's power; but even in this early stage of the imperial enterprise we can see that this history of Cæsar is meant to be something more immediate than a mere Life of the great Roman soldier who commanded the Legions and admired the ladies of Gaul, who invaded Britain, crossed the Rubicon, and fell at the base of Pompey's pillar. Any scholar, any soldier, might compose such a work as well, perhaps, as an Emperor; but the labour of his brain would be a different thing, and would seek another audience. The world is not waiting to hear from Napoleon the Third whether Cæsar sailed from Wissant or from St. Valery on his invasion of Britain. On such a point a wise reader will prefer the opinion of Prof. Airy or of Dr. Guest. And this is a fact which the Emperor knows quite well. His book is expected to tell us something about himself; about his feelings, his ideas, his preferences,—all matters of more importance to mankind just now, and so long as he shall be master of France, than anything which occurred to Julius in the Court of Bithynia and in Rome when Bibulus was consul. And the reader of this history will not be disappointed.

It is an explanation. It is a defence. In some respects it is a programme. We read of an old world, but our thoughts are mainly with the new. The name of Rome is on the page; but the mind's eye sees shining through the paper that of France.

It is hardly too much to say that Napoleon is the true hero, that the Napoleonic system is the chief idea, of this imperial book. Is this a fault? On the side of art, yes; on the side of interest, no. The fact that the theme is Napo-

leonic will give to the volumes an interest for the general world of readers which no amount of Latin learning, no discovery of military materials, no brilliancy of style, could have lent to it. The scholar, the antiquary, the soldier may be glad to read a more complete account of the campaigns in Gaul and Britain than has ever yet been penned; but the common reader will be satisfied to find in these pages a good deal more of Napoleon than of Cæsar.

For the third Napoleon is an active agency in our midst; he has done a great deal in the past eighteen years; he may do a great deal more in the next eighteen years; and a hundred millions of people are eager to master his ideas, to penetrate his designs. Where will the blow fall next? He has destroyed two republics. He has humiliated two empires. He has weakened the Temporal Papacy. What next, and next? He is not a man of many words, and his sentences are often dark and oracular. Silent, stern, and brooding, he appears to wait and watch; as some people imagine, a man without a policy, the mere friend of events; but, as other persons believe, a man of fixed ideas and resolutions, working with the patience of genius so as to seize on occasion and make himself the ally of destiny.

On the two great questions of our time, the American question and the Roman question, who among us can tell what is even now the real mind of the inscrutable master of France? He has broken up the central Republic of America and replaced it by an Empire. Does that fact imply a strong objection to the Republican form of government? or is it no more than an accidental necessity arising from a political mistake, which his military pride compelled him to redeem? He has helped to degrade and destroy the Pontifical power in Italy. Does this fact imply a deep dislike to the conjunction of sacerdotal and political powers? or is it only an expression of a fleeting anger at the Pope's refusal to come and crown him Emperor of the French? Much of the future policy of Europe and America depends on the kind of answer that might be truly given to these queries.

A clever lawyer used to say that he would undertake to prove any man guilty of any crime forbidden in the decalogue, if he could only obtain a scrap of that man's writing; during the next few weeks thousands of clever persons will be trying to convict the Emperor Napoleon of every sort of design under the sun out of the considerable mass of his writing now put before the world for the exercise of its agile wits.

The form of the book favours speculation. There is first a Preface, full of matter mostly personal, and bearing the mysterious date of March 20, 1862. In this Preface the Emperor insists that the world is wrong in distrusting men of genius; in judging them by common standards; and, to use his own odd phrase, in crucifying their Messiahs. The first Napoleon, who had the same feeling as his nephew, used to say proudly, that men of his calibre never commit crimes. It is hinted that the crimes of men of genius are wholesome events, like the storms by which nature purifies the earth. It is suggested that men of genius—such men as Cæsar, Charlemagne and Napoleon—invariably act from the highest motives, and that everything they do is right. The futility of struggling against men of genius is also pointed out with a firm hand. What was the use of murdering Cæsar? Did the sacrifice prevent Augustus from ruling Rome? No, says the Emperor; it could not hinder the reign of Augustus; but it could and did prepare the reigns of Claudius and Nero. The second part

of this proposition is not so obvious as the first. In like manner, says the Emperor, the banishment of Napoleon to St. Helena has not prevented the second Empire of France. This is certainly true; though the moral to be drawn from the fact may be subject to dispute. If Europe will only see it with the Emperor's eyes, so much the better for the Napoleons.

Then comes an introductory first book, containing an essay on The Period before Julius Cæsar. In a series of chapters we have an account of the foundation of Rome, the transactions of the kings, the slow growth of the republic, and the causes of its decline and fall, with the Emperor's views and opinions on the political lessons to be drawn from these great events. This review occupies two hundred and twelve pages of the imperial quarto edition, and makes a tolerably complete book of itself. After this essay the History of Cæsar is commenced and carried forward to the extent of five chapters. The third section is of less immediate interest than the First Book; but even this section is full of interest, since it contains the Emperor's views upon Catiline's conspiracy and his portrait of Cicero.

Readers who may be looking for opinions which shall guide their judgment as to what the Emperor is likely to do in the American quarrel—at least when the Mexican question shall arise—will find on the very first page of his book some sort of clue. It may be vague; it may even be misleading; but it is nevertheless an idea, and one which constantly reappears through this volume. "Without denying," says the imperial writer, "that the history of these early times contains a good deal of fable, we propose to recall the fact that it was the Kings who laid the foundation of those institutions to which Rome owed not only her grandeur but those extraordinary men who surprised mankind by their virtues and achievements." Rome was founded by a king; Rome was extended by a king; to found a durable power, to create a fertile institution, you require a strong concentration of authority in a single chief. A rapid survey of events conducts the reader to the conclusions here laid down.

The kingly power endured in Rome for a hundred and forty-four years, and when it fell Rome was already become the most powerful state in Latium. The town was of vast extent; the seven hills had nearly all been inclosed within a solid wall, protected by a consecrated space called the Pomerium—a line of inclosure that remained the same long after the increase of the population led to the building of immense suburbs. The Roman States, properly so called, were small in extent, but those of the subjects and allies of Rome were considerable, and some colonies had already been established. The kings, by their sage policy, succeeded in drawing into dependence many of the neighbouring states, so that when Tarquinius Superbus inaugurated the temple of Jupiter Latialis, besides the Hernici, the Latins, and the Volsci, forty-seven petty states took part in the ceremony. The foundation of Ostia, at the mouth of the Tiber, shows that the political and commercial importance of facilitating communication by sea was understood by these skilful early kings of Rome; while the treaty of commerce concluded with Carthage indicates the existence of very extensive foreign relations. Roman society consisted from the earliest ages of a certain number of aggregations called *gentes*, formed of the conquering families, and bearing some resemblance to the clans of Scotland or the Arabian tribes. The heads of families and their members were united among themselves not only by kindred but by political and re-

ligious ties; whence arose an hereditary nobility having family names, a special costume, and waxen images of their ancestors. The plebeians, perhaps a race subdued at an earlier period, stood, in regard to the dominant race, in the same situation as the Saxons to the Normans in England after the Conquest. They were generally cultivators of the soil, and neither bore arms in the field nor held office in the city. The patrician families called about them under the name of *clients* either foreigners or plebeians, who cultivated the fields and formed part of the family—a relationship of patronage that created obligations amounting almost to the ties of kindred; the patron lending help to his clients in their affairs, and the clients aiding their patron with person and purse. There was a something in this relation, says the Emperor, which suggests the idea of feudalism, but with this essential difference, that the *clients* were not serfs, but free men. Not that slavery had not long formed one of the constituent features of Roman society, but the slaves were taken from among foreigners and captives, and often received their liberty as a recompense for their conduct, being then named *freedmen*. The *gens* thus consisted of the patrician families having a common ancestor, around which was grouped a number of clients, freedmen and slaves. As an instance of their importance, the case of Attus Clausus of Regillus is quoted. When this distinguished Sabine, noted for the splendour of his birth as well as for his wealth, took refuge, about B.C. 251, with the Romans, his kinsmen, friends and clients, with their families, amounted to 5,000 men capable of bearing arms.

The higher class, indeed, often reckoned by means of its numerous adherents on carrying measures by itself. The families of ancient origin long formed the state by themselves, and to them exclusively the term *populus* was applied, as was that of *plebs* to the plebeians. A single chief had the direction of affairs, an assembly of eminent and experienced men formed the council, while the political rights belonged only to those who carried arms. The King, elected generally by the popular assembly, commanded the army. Sovereign-pontiff, legislator and judge in all sacred matters, he also administered justice in all the criminal affairs which concerned the Republic. At the death of the king a magistrate, called the *interrex*, was appointed by the Senate for the five days coming before the choice of his successor. The Senate was composed at first of a hundred patricians, but they were subsequently increased after the reunion of the Sabines and the admission of the *gentes minores*, to three hundred. It was a Council, taking under its jurisdiction the interests of the town, in which were then concentrated all the interests of the State. The patricians filled every office, paid every tax, fought every battle, and consequently alone had the right of voting.

The chief aims of the royal policy were to blend together the different races and break down the barriers which separated the different classes of Roman society. For the first end, they divided the lower classes of the people into corporations, augmented the number of tribes and changed their constitution; for the second, they raised a great many plebeians into the patrician ranks, and also raised many of the freedmen to the rank of citizens. These changes gave great offence to the noble families. Servius Tullius still further depressed the aristocrats; by instituting the centuries he fulfilled the double aim of extending the suffrage to all citizens and of creating a more truly national army by including the plebeians in it. His object, says Napoleon, was

to throw on the richest citizens the burden of war, "as was just"; but the citizens were no longer classified by castes but according to fortune. To this end he ordered a general census of the population, in which was to be recorded the age, fortune, name of tribe and number of children and slaves of every one. These reports were subsequently taken every five years.

Having briefly in this way sketched out the political organization of the Romans, the state of their religion is given in an equally free and bold outline. It is viewed as an instrument of civilization and especially of government. By bringing into the acts of public and private life the intervention of the Divinity, everything was impressed with a character of sanctity. The national sentiment that Rome would one day become the mistress of Italy, was maintained by oracles and prodigies; and while on the one hand this religious element contributed to soften the manners and elevate the minds of the people, it facilitated the play of the new institutions and preserved the influence of the higher classes. The supposed intervention of Deity, and the system of oracular interpretations, permitted in a multitude of cases the reversal of troublesome decisions, and was made the means of eluding and retarding the deliberation even of the Comitia and the Senate. The priests did not form an order apart, but all citizens had power to enrol themselves in particular colleges. At the head of the sacerdotal hierarchy were five pontiffs, of whom the king was the chief.

These sketches of the political and religious condition of the old Roman society are considered by Napoleon as sufficient to prove that "the Roman republic had already acquired under the Kings a powerful organization. The conquering spirit overflowed its narrow limits. The minor states of Latium which surrounded it had perhaps chiefs as enlightened and citizens as brave as Rome, but there did not exist among them, at least to the same degree as at Rome, the martial genius, the love of country, the faith in the future, the conviction of an incontestable superiority,—motives of activity, which were impressed on the nation by its great men during two hundred and forty-four years."

Such is the picture drawn of the early Roman state. In the second chapter we pass on to the establishment of the Consular Republic, and are carried over a period extending from the year 244 to that of 416 of our era. The opening passages of this chapter are remarkable, not only for their sentiments, but still more so for what may be well termed the Napoleonic colouring with which they are deeply imbued. "The Kings," says the Emperor, "are driven from Rome. They disappear because their mission is ended. There exists, one would say, in the moral as well as in the physical order of things, a supreme law, which assigns to institutions as to certain beings a fixed limit marked by the term of their utility. So long as this providential term has not yet been reached, opposition is useless; plots, insurrections, everything fails against the irresistible force which supports the state of things assailed; but if, on the contrary, a state of things, stable in appearance, ceases to be useful to the progress of humanity, then neither the empire of traditions, nor courage, nor the memory of a glorious past, can postpone for a day the fall which has been decreed by destiny."

The Napoleons have been called the children of Destiny. The first of the family had his star. The third is supposed to have his star, his symbol, his familiar, also. But we do not recollect any phrase in the Napoleonic writings so precise in its appeal to mystical sentiment as we find in this book. Mohammed was not a firmer advocate of destiny. With Napoleon the Third

everything in history is fated. See with what confidence in the unseen powers he reasons on the fall of Tarquin and the royal line in Rome:

"Civilization seems to have been carried from Greece into Italy that it might create for itself in this latter country a great centre, from which it might spread itself over the known world. From the date of that arrival in Italy, the genius of force and of organization had to preside over Rome; and this was accomplished under the Kings, who were able to hold their seats until the work was done. In vain the Senators tried to share their power by exercising authority for five days each; in vain the popular passions rose against the despotism of a single man. All was useless: and the assassination of kings only fortified the throne. But when the day came in which they had ceased to be necessary, the simplest accident destroyed them. A man violates a woman: the throne crashes to the earth, and in falling breaks into two fragments. The Consuls succeed the Kings. Nothing is changed in the Republic: except that in place of a magistrate elected for life there are now two magistrates elected for a year. This change is evidently a patrician work."

But although the Emperor traces this change of the regal government to the nobles, he does not treat the revolution as a matter of much political regret. The motives of these patricians were base; but they could not help doing what they did. In grasping at office they were only the ministers of unseen powers. Like other revolutions, the Roman revolution must be justified of its children. It was the effect of fate.

If the patricians acted blindly, and from the meanest lust of power, they were overruled by Providence, and their government of the city they had seized was blessed in many ways. Indeed, these usurping nobles come very well out of their critic's hands.

"This speck of earth, lying on the Tiber bank and destined to become the empire of the world, contained within itself, as one sees, germs which demanded a more ample space. She could only obtain this space by the enlightened classes becoming independent and seizing for their own profit the royal powers. An aristocratic system has this advantage over a monarchical system that it is more durable, more constant in its purposes, more faithful to tradition, more daring in its policy, since a great number of persons share in the responsibility, and none is individually responsible. Rome, with her compact territory (*limites reserries*), had no longer any need for the concentration of authority in a single hand; but she required such a new order of things as would give free access to power to her great men, and by the reward of public honour would inspire the faculties of all. The main thing was to educate a race of superior men, who, succeeding each other with the same principles and the same virtues, might perpetuate from generation to generation the system most likely to promote the national glory. The fall of royalty was therefore an event favourable to the development of Rome."

Perhaps this tribute to the virtues of an aristocratic government is merely a submission to the fate which our imperial critic finds in all history. It was, however, a merit in the Roman patricians that they were not impracticable.

Although the aristocracy long defended with obstinacy its privileges, it made timely and useful concessions. As the Emperor says:—"The characteristic fact of the Roman institutions was to form men who could do anything. As long as on a narrow theatre the ruling class limited its ambition to serving the real interests of their country, and the seduction of

riches and unlimited power did not exalt it beyond measure, the patrician system maintained itself with all its advantages, and held in check the unstableness of institutions. That system was alone capable of supporting long, without failure, a régime in which the direction of the state and the command of armies passed annually into different hands, and was dependent upon elections the movement of which is always uncertain. Besides, the laws gave birth to antagonisms more calculated to cause anarchy than to consolidate true liberty."

The two Consuls, equal in power, were often in disagreement, and in order to lessen the evil effects of the simultaneous exercise of their prerogatives it was agreed that the Consuls in campaign should command alternately each day, and that at Rome each should have the *fascēs* during a month. This duality and this instability of the supreme power were not therefore elements of strength; the unity and fixity of direction necessary among a people always at war disappeared.

The story of Roman growth is very lightly sketched—an occasional remark by the Emperor breaking the narrative pleasantly enough. When we consider that the man who deigns to express an opinion on this and that is the master of a hundred legions, it is impossible to resist the impression that many of the opinions incidentally woven into the text are meant to do service in France. Thus, while he describes the patrician's rights over public lands which that order had won by its valour, he shows an evident leaning towards the plebeian's claim to a share in that national property.

In 303 it became indispensable to establish the legislation on a solid basis, and ten *Decemvirs* were chosen, invested with the double power, consular and tribunitian, which gave them the right of convoking the assemblies by centuries and tribes. They were charged with the compilation of a code of laws, known as the *Laws of the Twelve Tables*, which became the foundation of the public law. The plebeians at last laid claim to all the offices of state, and especially the Consulate, refusing to enrol themselves until their demands had been satisfied. The Senate resisted. During seventy-seven years the Military Tribunes were elected alternately with the Consuls, and the Consulate was only permanently re-established in 387, when it was opened to the plebeians. But while permitting the popular class to attain to this position, care was taken to withdraw from the consulship a great part of its attributes in order to confer them upon patrician magistrates. The intention of the aristocracy had been to limit the compulsory concessions; but after the adoption of the Licinian Laws, it was no longer possible to prevent the principle of admission of plebeians to all the magistratures. And so this class gained step by step until, in 415, the law of Q. Publilius Philo took from the Senate the power of refusing the auctoritas to the laws voted by the Comitia, and obliged it to declare in advance if the proposed law were in conformity with public and religious law. Further, the obligation now imposed of having always one censor taken from amongst the plebeians opened the doors of the Senate to the richest among them. This law tended thus to raise the aristocracy of the two orders to the same rank and to create the nobility (*nobilitas*), composed of all the families illustrious by the offices they had filled. "This bringing nearer of the two orders," says the Emperor, "gave a greater consistency to society; but just as we have seen, under the royal system, the principles begin to show themselves which were one day to make the greatness of Rome, so now we see the first signs of those perils

which will be renewed unceasingly. Electoral corruption, the law of perdue, slavery, the increase of pauperism, the agrarian laws, and the question of debts will come, under different circumstances, to threaten the very existence of the Republic." Fraud found its way into the elections as the number of electors increased; the law of high treason furnished to arbitrary power an arm of which at a later period under the Emperors so deplorable a use was made; slavery presented serious dangers for society, for on the one hand it tended to depreciate the value of free labour, on the other, the slaves, discontented with their lot, were always ready to shake off their yoke and to become the auxiliaries of the ambitious. Thus, the agrarian laws and the question of debts became causes of perpetual agitation.

The kings had formed out of the conquered lands a domain of the state, one of its principal resources, and they distributed part of it generously to poor citizens. The rich, however, appropriated to themselves the greatest part of the undistributed lands, and reckoning that the long duration of their occupation would permit nobody to expel them, they bought when they found a seller, or took by force from their neighbouring lesser proprietors their little heritages, and thus formed vast domains. "The kings had always sought to curb these usurpations, but after the fall of the kingly power, the patricians, having become more powerful, determined to preserve the lands which they had unjustly seized." The Emperor has always a word to say in favour of the kings. He adds, that in spite of the aristocratic principle of the public lands being inalienable, it would have been wise policy to have given the poor soldiers a share in the conquered estates.

"This rapid sketch," adds the Emperor, "of the visible evils which already disturbed Roman society, leads us to make this reflection: All governments, whatever may be their form, contain within themselves germs of life which make their strength, and germs of weakness which must some day cause their ruin; and accordingly as the Republic was in progress or in decline, the first or the last became developed and dominant in turn; that is to say, so long as the aristocracy preserved its virtues and its patriotism, the elements of prosperity predominated; but from the day on which she began to decline the causes of disturbance gained the upper hand and shook the edifice so laboriously erected. If the fall of royalty, in giving more vitality and independence to the patricians, rendered the constitution of the state more solid and durable, the democracy had at first no reason to compliment themselves. Two hundred years passed away before the plebeians were able to secure, not only equality of political rights, but a share in the public land and an act of lenity in favour of debtors overwhelmed through incessant wars. The same time was required by the Republic to reconquer the supremacy over the neighbouring peoples which she had exercised under the last of her kings,—so many years a country requires to recover from the shocks and weakness caused by even the most legitimate revolutions."

The Emperor resumes:—"The state of Rome bore a close resemblance to that of England before its electoral reform. For several centuries the English constitution was vaunted as the *palladium* of liberty, although in England, as at Rome, birth and fortune were the only sources of honour and power. In these two countries the aristocracy, masters of the elections by either influence, gold, or *rotten boroughs*, nominated—at Rome the senators—in England the members of parliament; and, in consequence

of the high fees, no one could become a 'citizen' in either of the two countries without the possession of wealth. Nevertheless, if the people in England had no part in the direction of affairs, they boasted justly, before 1789, a liberty which resounded gloriously through the hushed atmosphere of Continental states.... Be it far from us to blame the nobility, either in Rome or in England, for having preserved its preponderance by all the means which the laws and usages of society placed at its disposal! The power was destined to remain with the patricians as long as they showed themselves worthy of it; and it cannot but be acknowledged, that without their perseverance in the same policy, without that elevation of views, without that severe and inflexible virtue the distinguishing character of the aristocracy, the work of Roman civilization would not have been accomplished."

The third chapter deals with the conquest of Italy (416-488). Ancient Italy did not comprise all the territory which has for its natural limits the Alps and the sea. What we call the continental part of Italy,—the great plain traversed by the Po, which extends between the Alps, the Apennines and the Adriatic,—was then separated from it. This plain and part of the mountains on the coast of the Mediterranean formed Liguria, Cisalpine Gaul, and Venetia. Italy proper was bounded on the north by the Rubicon, and probably by the lower course of the Arno; on the west, by the Mediterranean; on the east, by the Adriatic, on the south by the Ionian Sea. It cost the Romans about a hundred years to subdue the whole peninsula. And in this gradual progress towards the unification of Italy, there is a lesson which the imperial critic suggests for the consideration of his readers. Philosophy offers to impatient spirits the following example.—

"In the midst of so many hostile populations," says the Emperor, "for a small power to succeed in raising itself above the others, and subjugating them, it must have had in itself very particular elements of superiority. The nations which surrounded Rome, warlike and proud of their independence, had neither the same unity, nor the same spurs of action, nor the same powerful aristocratic organization, nor the same confidence in their destinies. They exhibited more self-love than ambition. When they fought it was to increase their riches by pillage rather than to augment the number of their subjects. Rome triumphed, because she alone made war not to destroy but to conserve, and because, after the material conquest, she always set herself to make the moral conquest of the vanquished.... From the commencement of the fifth century, Rome prepared with energy to subject and assimilate to herself the nations dwelling between the Rubicon and the Straits of Messina. Nothing can prevent her from surmounting all obstacles, neither the coalition of her neighbours conspiring against her, nor the new incursions of the Gauls, nor the invasion of Pyrrhus. She will find a way to raise herself from her momentary defeats, and establish the Unity of Italy; not by subjecting all these peoples immediately to the same laws and the same government, but by causing them to enter, by little and little and in different degrees, into the great Roman family."—An excellent sermon, contained in a few words; one which many persons beyond the Alps may ponder to their good.

Next we have a brief account of the conditions and regulations of the Roman and Latin colonies—the isolation of the latter, placed in the midst of the enemy's territory, obliging them to remain faithful to Rome, and to keep watch on the

neighbouring peoples. "In making the right of the Roman citizen," the Emperor continues, "an advantage which every one was happy and zealous to acquire, the Senate held out a bait to all ambitions, and this general desire of antiquity not to destroy the privilege, but to gain a place amongst the privileged, is a characteristic trait of manners. In the city and in the state, the riotous and discontented never sought, as in modern societies, to overthrow, but to share. So every one, according to his position, aspired to a legitimate end: the plebeians to become nobles, not to destroy nobility; the Italic peoples to acquire part in the sovereignty of Rome, not to contest it; the Roman provinces to be declared allies and friends of Rome, not to regain their independence. The populations could judge according to their conduct what lot was reserved for them. Petty provincial interests were replaced by an effectual protection, and by new rights, often more precious in the eyes of the vanquished than independence itself. This fact explains the facility with which the Roman domination was established. In short, nothing is finally destroyed but what may be advantageously replaced."

A glance is next taken at the years immediately preceding the pacification of Latium. The various places and results of the wars of that period, extending over many pages, are very interestingly narrated; the invasion of Pyrrhus, cousin of Alexander the Great, and one of his successors, appearing among the last efforts of Grecian civilization expiring at the feet of the rising grandeur of Rome. To Alexander the Great there is a brief but interesting allusion; as it offers the Emperor an occasion for pronouncing on some of the relative merits of monarchy at its best and aristocracy at its best.

"At this time an unforeseen event, which changed the destinies of the world, occurred to show the difference which exists between the rapid creation of a mass of genius and the patient work of an enlightened aristocracy. Alexander the Great, after having astonished the world and brought the most peaceful empire of Asia into subjection to Macedonia, died in Babylon. His strong and fertile influence, which carried the Hellenic civilization into the East, lasted beyond his life; but the empire which he founded fell into fragments only a few years after his death. But the Roman aristocracy, renewing itself from generation to generation, pursued with less haste, but with less interruption, a system which bound the populations to a common centre, and little by little assured them the dominion, first over Italy, and then over the world."

The war against Pyrrhus is told at some length and with a good deal of vigour. The Carthaginians now appear on the scene, and the Emperor has a characteristic exclamation on the occurrence of their name. No one needs to be told that in French political chatter, we are Carthage, perfidious Carthage; and it is likely enough that some people will see in this imperial ejaculation a sly reference to England; "On the news of his arrival at the head of 25,000 men and twenty elephants, the Romans enrolled every citizen capable of bearing arms, even the proletarians; but (admirable example of manhood!) they rejected the assistance of the Carthaginian fleet with this proud declaration—The Republic undertakes no wars but such as she can conduct with her own forces." Was this paragraph written before, or after, the Mexican expedition? And was it in reference to the possible interpretation of such remarks that the imperial Preface, though written, or re-written, last week, has been dated three years ago?

"The war against the king of Epirus produced two remarkable results," says the Emperor, in concluding his survey: "it improved the Roman tactics, and introduced between the combatants those principles of civilized nations which teach men to honour their adversaries, to spare the vanquished, and to put away the passion of war when the war is at an end."

The Italian State, if we may now give it that name, was composed of a reigning class, the citizens; of a class protected or held in guardianship, the allies; and of a third class, the subjects. In exchange for their military assistance the allies had a right to a part of the conquered territory, and an annual rent from these domains formed the one source of income which the treasury derived from the allies, free in other respects from tribute. Rome reserved to herself exclusively the direction of the affairs of the interior, and presided alone over the destinies of the Republic. The Italian nationality was thus gradually constituted by means of this political centralization, without which the different peoples would have mutually weakened each other by intestine wars, and Italy would not have been in the condition to have resisted the double pressure of the Gauls and Carthaginians. "At this epoch the Republic was at its highest splendour. The institutions made remarkable men; the annual elections raised to power those who were the most worthy, and recalled them to office after a short interval. The sphere of the military commanders never extended beyond the natural frontiers of the peninsula, and their ambition, restrained by public opinion, did not exceed its legitimate object, the union of all Italy under a single power. The members of the aristocracy seemed to inherit the enterprise as well as the virtue of their ancestors, and neither poverty nor obscurity of birth prevented merit from rising to the highest rank." The ambition of Rome appeared boundless; yet all her wars had for reason or pretext the defence of the weak and the protection of her allies. The Senate put in practice the principles which found empires, and the virtues to which war gives birth—that is to say, in the Emperor's own words: equality of rights for every citizen; equality of duties in times of public peril; and even the suspension of liberty. To the most worthy, honour and command, but no magisterial charge to him who has not served in the army; the triumph for victories which enlarged the public territory, but not for those which only recovered lost ground, nor for successes in civil wars when success, be it what it may, is always a subject for mourning. To sacrifice everything to their country was held by all classes the first duty of a Roman. Such, the Emperor conceives, were the principles which led Rome to the mastery of mankind!

We are now approaching the Punic Wars. Rome required 244 years to constitute herself under the Kings, 162 years to consolidate the Consular Republic, 72 years to make the conquest of Italy; and now it was about to cost her nearly a century and a half to obtain the dominion of the world; that is to say, of Northern Africa, Spain, the south of Gaul, Illyria, Epirus, Greece, Macedonia, Asia Minor, Syria and Egypt. But before undertaking the recital of these conquests, the Imperial Author halts to consider (in his fourth chapter) the prosperous state of the basin of the Mediterranean at the period immediately preceding the Punic War.

The Mediterranean had seen arise and prosper on its coasts Sidon and Tyre, and then Greece. The splendour of Carthage replaced that of Tyre; Alexandria succeeded to the part of Greece. Spain, with its six great navigable rivers, its long chain of mountains, its dense

woods and fertile valleys, appears to have nourished a population numerous, warlike, rich by its mines, its harvests and its commerce. That part of Gaul which was bathed by the Mediterranean offered a spectacle not less satisfactory. Numerous migrations, arriving from the east, pushed back the population of the Seine and the Loire towards the mouths of the Rhone, and already in the middle of the fourth century before our era the Gauls were cramped in their frontiers. The culture of the fields and the breeding of cattle formed their principal wealth; their manufacture consisted of serges, which were exported in large quantities to Italy. Alone in the Tyrrhene Sea, the Ligurians had not raised themselves from an almost savage state, and if some towns on the Ligurian coast, especially Genoa, carried on a maritime commerce, they supported themselves by piracy rather than by regular exchanges. On the contrary, Cisalpine Gaul supported a numerous population. The Veneti were occupied in cultivating their lands and breeding horses. The Istrians and the Illyrians were formidable nations, both by their corsairs and their armies. Epirus, a country of pastures and shepherds, intersected by picturesque mountains, was a sort of ancient Helvetia. At the beginning of the First Punic War Greece was divided into four principal powers—Macedonia, Ætolia, Achaia and Sparta. Athens still, in spite of the loss of her maritime supremacy, preserved the remains of a civilization of the highest degree of splendour; and the Corinthian dye-houses and the celebrated manufactures of carpets and of bronze reminded men of the ancient prosperity of the Hellenic race. Macedonia drew to herself the riches and resources of Asia. Asia Minor comprised a great number of provinces, of which several became, after the dismembering of the empire of Alexander, independent states, the four principal of which were Pontus, Bithynia, Cappadocia and Pergamus, all participating in different degrees in the prosperity of Macedonia. The colonies of Ionia and Eolis were fallen from their ancient grandeur, although Smyrna, rebuilt by Alexander, was still an object of admiration for the beauty of its monuments. The exportation of wines, as celebrated on the coast of Ionia as in the neighbouring islands, formed alone an important support of the commerce of the ports of the Ægean sea. By the establishment of the empire of the Seleucides, Greek civilization had been carried into the interior of Asia, where the immobility of Eastern society was succeeded by the activity of Western life. Numerous towns were built in Syria and Assyria, with all the richness and elegance of the edifices in Greece. The power of the empire of the Seleucides went on increasing until the time when the Romans seized upon it; extending from the Mediterranean to the Oxus and the Caucasus, it was composed of nearly all the provinces of the ancient kingdom of the Persians, and included peoples of different origins. Media was fertile, its capital excelling in riches and the incredible luxury of its palaces the other cities of Asia. Babylonia, once the seat of a powerful empire, and Phœnicia, long the most commercial country in the world, made part of Syria, and touched upon the frontiers of the Parthians. Caravans following a route which has remained the same during many centuries, placed Syria in communication with Arabia, whence came ebony, ivory, perfumes, raisins and spices; and the Syrian ports were the intermediate marts for merchants proceeding as far as India. Babylon competed with Phrygia in embroidered tissues; purple and the tissues of Tyre, the glass, goldsmiths' work and

dyes of Sidon were exported far. Commerce had penetrated to the extremities of Asia. Silk stuffs were sent from the frontiers of China to the Caspian Gates, and thence conveyed towards the Tyrrhene Sea, Mesopotamia and Pontus. Egypt did not equal in surface a quarter of the empire of the Seleucides, but it formed a power much more compact. Its civilization reached back to more than 3,000 years: Sciences and arts had flourished there when Asia Minor, Greece and Italy were still in barbarism, and the fertility of the valley of the Nile had permitted a numerous population to develop itself to such a point that 20,000 cities were reckoned in it. The flourishing condition of Sardinia arose from the colonies which Carthage had planted in the island, and its population rendered itself formidable to the Romans. Corsica was less populous. In Sicily, the Greeks had occupied the eastern and the Carthaginians the western part, and on account of its prodigious fertility this island was coveted by both peoples; it was soon the same with the Romans, and after the conquest it became the granary of Italy.

"This concise description," adds the Emperor, "of the countries bordering on the Mediterranean two or three hundred years before our era, proves sufficiently the state of prosperity of the different populations on its shores. The enumeration of such prosperity inspires the very natural wish that henceforth the jealousy of the great powers may no longer prevent the East from shaking off the dust of twenty centuries, and from being born again to life and civilization."

An odd reflection, some will think. Does the "very natural wish" imply another descent of the Zouaves on Beyrout? Is the Emperor dreaming of another crusade for the redemption of the Holy Sepulchre and the Grotto of the Nativity? Regiments are coming back from Mexico, crowned with glory, it is said; and shall we now hear of a new mission of these civilizers in red trousers to be accomplished in Bethlehem and Jerusalem? Perhaps it is only Egypt—through the Suez Canal—that is menaced. The "dust of twenty centuries" may be only a mild imitation of the forty centuries, which a famous and unfortunate poet in sword and casque imagined to be seated on the Pyramids of Gizeh.

We come now to Carthage, of which city there is a fine description; which, if we are Carthage, may be considered as complimentary, so far as concerns our wealth, our greatness, and the multitude of our ships and houses:—

"Rich in the spoils of twenty different nations, Carthage was the splendid capital of a great empire. Her ports, created by the hand of man, could receive a vast number of ships, both for trade and war. Byrsa, her citadel, was 2 miles in circumference. On the landward side, the city was defended by a triple wall, 25 stadia long and 30 cubits high; strengthened by towers of four stories; and having accommodation for 4,000 horses, 300 elephants, and 20,000 infantry. She contained an immense population; for even in her later days, after the waste of a century, she had still 700,000 inhabitants. Her monuments were worthy of her grandeur; among others, there was the temple of Aschmoun, corresponding to the Greek Esculapius; that of the Sun, adorned with plates of gold computed at 1,000 talents; and the mantle (peplum) wrought for the statue of their great goddess, which had cost 120 talents. The empire of Carthage extended from the frontiers of Cyrene (Pays de Barca, région de Tripoli) to those of Spain. She was the capital of Northern Africa, and in Libya alone she possessed 300 towns. Nearly

all the islands of the Midland Sea to the west and south of Italy had received her magazines of commerce. She had imposed her system upon all the old Phœnician settlements in those parts, and levied upon them an annual tribute of men and money. In the interior of Africa, she sent out caravans of merchants to buy elephants, ivory, gold and negro slaves, which she exported to all the commercial ports of the Mediterranean. In Sicily, she collected oil and wine; in Elba, she sought for iron; in Malta, she found priceless tissues; in Corsica, she procured wax and honey; in Sardinia, she bought corn, metals and slaves; in the Balearic Islands, she obtained mules and fruits; in Spain, gold, silver and lead; in Mauritania, hides and skins. She sent her ships to the extremities of Britain in search of tin. Within her own walls industry flourished, and her workmen produced the most celebrated fabrics. No market in the ancient world could be compared with that of Carthage, to which men of all nations came in crowds. Greeks, Gauls, Ligurians, Spaniards, Libyans, served under her banners. The Numidians formed a redoubtable cavalry. The fleet was powerful, amounting, at this time, to 500 vessels. She possessed a considerable arsenal; the importance of which one can understand from the fact that Carthage surrendered to the victorious Scipio 200,000 stand of arms and 3,000 warlike machines. Even after the battle of Zama, Polybius could still describe Carthage as the richest city in the world."

The fifth chapter of the Emperor's First Book treats of the Punic Wars and the wars of Macedonia and Asia. Rome having extended her domination to the southern extremity of Italy found herself in face of a power which, by the force of circumstances, was to become her rival. Carthage, situated on the part of the African coast nearest to Sicily, was only separated from it by the channel of Malta. She had during more than two centuries concluded, from time to time, treaties with Rome, and, with a strange want of forethought for the future, congratulated the Senate every time it had gained great advantages over the Etruscans or the Samnites. In this proceeding one rather misses the Punic faith. The superiority of Carthage at the beginning of the war was evident; yet the constitution of the two cities might have led any one to foresee which in the end must be the master. A powerful aristocracy reigned in both; but while at Rome the nobles, blending incessantly with the people, set the example of patriotism and of all the civic virtues,—in Carthage the leading families, enriched by commerce, and effeminated by unbridled luxury, formed a selfish and greedy caste, distinct from the rest of the citizens, and the defence of the fatherland was abandoned to mercenaries. Carthage, too, a foreigner in the midst of the natives of Africa, had made her rule hateful to her subjects, and hence there arose frequent insurrections which had to be repressed with unexampled cruelty. Her distrust of her subjects was such as to cause her to leave all the towns open, in order that none might support a revolt, and thus 200 towns surrendered without resistance to Agathocles immediately on his appearance in Africa. Rome, on the contrary, surrounded her colonies with ramparts; and the walls of Placentia, Spoletum, Casilinum, and Nola contributed to arrest the invasion of Hannibal.

These two powers, then, of equal ambition, but of opposite spirit, could not long remain in presence without disputing the command of the rich basin of the Mediterranean. Sicily, especially, was destined to excite their covetousness. The possession of that island

was shared between the Syracusans, the Carthaginians, and the Mamertines. The last—descended from the old adventurers, mercenaries of Agathocles, who came to Italy in 490, and were established at Messina—made war upon the Syracusans. They first sought the assistance of the Carthaginians, but soon disgusted with their exacting allies they sent to demand succour from Rome under the name of a common nationality. The Senate hesitated, but public opinion carried the day, and in spite of the little interest inspired by the Mamertines, war was decided. A body of troops sent to Messina expelled the Carthaginians from the Acropolis, and soon after a Consular army crossed the Strait, defeated first the Syracusans, and then the Carthaginians, and effected a military settlement in the island. Thus commenced the First Punic War. At the end of the third year the Romans had obtained Agrigentum and the greater part of the towns of the interior, but the fleets of the Carthaginians remained masters of the sea and of places on the coast. The Romans were deficient in vessels of war; they had transports and a few triremes, but none of those ships with five ranks of oars, better calculated by their weight and velocity to sink an enemy's boats. An incomparable energy supplied in a short time, however, this deficiency; a hundred and twenty galleys were constructed after the model of a Carthaginian quinquereme that had been cast on the coast of Italy; soldiers were exercised on land in the handling of oars; and at the end of two months the crew were embarked and the Carthaginians were defeated at Mylae, and three years afterwards at Tyndaris. The struggle continued on land and at sea for twenty-four years, when the enormity of its expenses and sacrifices discouraged Carthage, while at Rome, patriotism, insensible to material losses, maintained the national energy without change. From this time Sicily, with the exception of the kingdom of Hiero, became tributary, and for the first time Rome had a subject province.

The Emperor finds that the First Punic War exercised a remarkable influence on manners. Until then the Romans had not entertained continuous relations with the Greeks, but the conquest of Sicily rendered these relations numerous and active, and whatever Hellenic civilization contained, whether useful or pernicious, made itself felt in Rome. Soon after this time, Sicily, Sardinia and Corsica were added to the Roman possessions. Another expedition against a small and barbarous people was destined to have serious consequences. The war of Illyria was, in fact, on the point of opening the road to Greece, and to that Asia which obeyed the weak successors of Alexander. By the invasion of the Cisalpine, which next follows, the Senate evidently had the idea of extending its domination towards the north of Italy, and thus gaining a good frontier to preserve the republic from any future invasion of the Gauls. In 522 the Senones had been expelled from Picenum, and their lands declared public domain. This measure, a warning to the neighbouring Gaulish tribes of the lot reserved for them, excited uneasiness, and they began to prepare for a formidable invasion of Rome, and in 525 they called from the other side of the Alps a mass of the warlike Gæsatæ. The terror at Rome was great; the peoples of Italy were equally threatened, and were thus united by the same interests. They rushed to arms; an army of 150,000 men and 6,000 cavalry was sent into the field. The Gauls penetrated to the centre of Tuscany, and at Fiesole defeated a Roman army; but, intimidated by the arrival of the Consul Æmilius coming from Rimini,

they retired, when, meeting the other Consul, Caius Attilus, who, coming from Sardinia, had landed at Pisa, they were inclosed between two armies, and were annihilated.

We approach the Second Punic War. We now get a glimpse of Hannibal; and, of course, we have another hint about the supremacy of genius. "Humiliated Carthage had lost the command of the sea, Sicily and Sardinia. Rome, on the contrary, had strengthened herself by conquests in the Mediterranean, in Illyria and in Cisalpine Gaul. All at once the scene changes: the perils which threatened the African city vanish, Carthage starts to her feet, and Rome, which had lately counted 800,000 men in condition to carry arms, will soon tremble for her own existence. A change so extraordinary is effected by the appearance in the ranks of the Carthaginian army of a man of genius—Hannibal."

The story of his Italian campaign is given at some length; and it is interesting to know the opinion of the conqueror at Solferino on that much-debated question—Why, after the battle of Thrasymene, Hannibal did not march on Rome? Many writers think it would have been easy to have gone direct to the Capitol. Napoleon is of another opinion.

"In Rome the alarm was great: but the conqueror, after wasting Etruria, assaulted Spoleum without success, crossed the Apennines, threw his troops into Umbria and Picenum, whence he marched by way of Samnium towards the coasts of Apulia. In truth, when he had reached the centre of Italy, cut off from communication with the mother country, without the war-engines necessary to conduct a siege, without a safe line of retreat, and having the army of Sempronius in his rear—what could Hannibal do? Put the Apennines between himself and Rome; get closer to the people who were better disposed to him, and then by the subjugation of southern Italy establish a solid base of operation, in direct correspondence with Carthage. Notwithstanding his victory at Thrasymene, his position was dangerous; for excepting the Cisalpine Gauls, all the Italian nations had remained loyal to Rome, and not a man had yet joined his standards."

Some such reasons may have had their influence on the victor of Solferino when he turned aside from Verona, leaving his programme unfulfilled. Certainly a man who has been tried in such sovereign stress of events, must be a better judge of Hannibal's unrecorded motive than writers who never set squadron in the field. In another place, in speaking of another part of Hannibal's campaign, the Emperor contents himself with saying, in answer to critics, that the mere fact of so consummate a commander not doing a particular thing is the best evidence that it could not have been done. In the Emperor's view, there is only one thing superior to Genius, and that is Fate.

During the Second Punic War the King of Macedonia attacked the Roman settlements in Illyria, and made an alliance with Hannibal. To check these aggressions the Senate sent powerful armies to Epirus and Macedonia, and, by the aid of the Ætolian League and the alliance of Attalus, King of Pergamus, they forced the Macedonian to sue for terms of peace. But Philip, having again attacked the cities of Greece and Asia allied to Rome, war was declared against him; and here, again, we come upon the suggestion of a very pretty historical parallel. Rome took up towards Greece the sort of attitude which France has taken up towards Italy; and if we read Italy for Greece, Austria for Macedonia, in this chapter of ancient history, we shall probably not go far astray from the ruling thought in the Imperial mind.

The Senate could not forget that a Macedonian contingent fought among the Carthaginian troops, and that there remained in Greece a number of Roman citizens who had been sold for slaves after the battle of Cannæ.

"The Adriatic was to be passed, first to lower the power of the Macedonians, then to call to liberty those famous Greek cities, the cradles of civilization. The destinies of Greece could not be indifferent to the Romans, who had borrowed from her their laws, science, literature, and arts." Sulpicius landed in Epirus, and, penetrating into Macedonia, gained a succession of victories; whilst one of his lieutenants, sent to Greece with the fleet, raised the siege of Athens. The war languished for two years; but the Roman navy, combined with the fleets of Attalus and the Rhodians, continued masters of the sea. The young Consul Flaminius detached the Achæans and Boeotians from their alliance with the King of Macedonia, and, by the aid of the Ætolians, gained the battle of Cynocéphale, and Philip was compelled to accept peace upon the conditions of withdrawing his garrisons from the Grecian and Asiatic towns, and of not making war without permission from the Senate. Here follows the scene described by Titus Livius of the reading of the decree proclaiming liberty to Greece, and which recalls the famous proclamation of Milan. "We see then the value the Senate attached to moral influence, and to that true popularity which the glory of having freed a people gives." It will be remembered that this incident occurred at the celebration of the Isthmian games, where an immense concourse of spectators had been brought together at Corinth, partly by their natural interest in the games and partly in expectation of some intimation of the future fate of Greece and of the peoples connected with her. Indeed, the last is the sole topic of conversation. The Romans take their place; the herald advances into the midst of the arena, his trumpet sounds, and he proclaims that the Roman Senate re-establishes in the enjoyment of their liberty, laws and privileges, the Corinthians, Phœaciens, Locrians, Eubœans, Magnetis, Thessalians, Perrhebiens and Achæans, all the nations which had been under the domination of Philip. The assembly was overcome with joy. To the Greeks it appeared the illusion of a pleasant dream, and men asked each other if they were not deceived. The herald is recalled, and the proclamation read a second time. Then, no longer doubtful of their happiness, they bestow on their liberator such loud and repeated applause as to render it evident that, of all benefits, liberty is that which has most charm for the multitude. The games ended, they rush towards the Roman General, anxious to greet him, to grasp his hand, to cast flowers and ribbons before him. It was not the mere enthusiasm of the moment—the impression long remained in speech and thought. "There was one nation," they said, "which, at its own cost and peril, made war for the liberty of peoples remote even from their frontiers and continent." All this description the Emperor quotes from Livy. Then comes the moment of regret that, when so much is done, all is not done.

There was, says the Emperor, a shadow for the picture. The policy of the Senate had been to make Macedonia a rampart against the Thracians, and Greece against Macedonia. It did not suit the Roman policy to weaken Macedonia too much. A part of Greece was still left in her clutches—the Venetia of ancient days. It is not so easy to defend the policy of Rome on this point; for it is only too likely that the Senate was rather influenced by the fear of Greece becoming too strong for obedience than

of Macedonia being made too weak for defence.

From this period until the Parthian War, the progress of Roman domination was scarcely interrupted by a serious reverse of fortune. On the whole, the Republic used its opportunities nobly. She was always firm in defeat. She was generally moderate in victory. But when she had fairly entered on the Parthian War, it soon became apparent that the old Roman virtue had declined, and that a thousand vices had come to fill its place. The cause of this change seems to astonish the historian. Napoleon the Third cannot, perhaps will not, see that the passion for military glory had inspired the leaders with a false ambition, and that the spoils of conquered nations (including such foreign luxuries as the dancing-girls of Gades, the jugglers of Egypt, the amatory poets of Greece, the professional gladiators of Scythia) had corrupted the people of Rome. He sees, indeed, that the generals in the field were the first to disobey the Senate, and to set the laws at defiance; that C. Manlius attacked the Asiatic Greeks without instructions; that A. Manlius took upon himself to make an expedition into Istria; that Cassius abandoned Cisalpine Gaul of his own motion, and attempted to invade Macedonia by way of Illyria; that the prætor Furius disarmed the Cenomani of his own authority; that Popilius Lenas attacked the Statyellates without reason, and sold ten thousand of them into slavery; that, in fact, the men at the head of victorious armies proved from an early date that they were the only true masters in Rome. The obvious moral of such facts is one which the Emperor does not draw. He says, rather weakly for such a commentator on events,—

"All these misdeeds were, doubtless, blamed by the Senate; the Consuls and Prætors were disavowed, and even accused; but their disobedience was never punished, and the accusations were a farce." The Emperor then falls back on one of those commonplace of Montesquieu for which he cherishes an admiration far beyond their intrinsic worth:—"Good laws, which have made a small republic great, become a hindrance to it in its day of grandeur, because they were of a character to make a great nation, but not to govern it when made."

Does that explain the matter? Does it explain anything? The Emperor sees that there is something beyond Montesquieu's platitudes in that critical state of Roman affairs, when the soldiers, seduced by glory and enriched by plunder, forgot that they were Roman citizens, and only remembered that they were masters of the world. He therefore says:—

"The remedy for such an overflow of unruly passions was, on one side to allay the longing for fresh conquests, on the other side to diminish the number of candidates for office by electing for a longer period. The people themselves, guided by their own instincts, remedied the vice of this institution by continuing in power the men who possessed the popular confidence. Thus they wanted to make Scipio Africanus perpetual Dictator; while the pretended reformers, like Cato, the slaves of habit, acting in a spirit of exaggerated self-denial, would have made laws to disqualify a man from aspiring to the consulate a second time, and to postpone the age at which one could stand for this high office."

Of the virtuous Cato, Napoleon has but a low opinion. He looks upon him as a pretentious fellow; and it would evidently be easy enough to point to his imitator in France. Scipio Nasica, the great noble, is a man rather more after his own heart. This demagogue Cato, with his public virtue, led the Republic into a great error, from which the noble Scipio would

have saved her if he could have done so: that of entering into the Third Punic War and destroying the rival empire of Carthage.

"By accusing the chief citizens, especially Scipio Africanus, Cato taught the Roman people to doubt of virtue. By attacking men without cause and denouncing them with passion, he led them to suspect justice. By condemning the faults of which he was himself guilty, he deprived his censures of moral force. When he scourged men both as accuser and as judge, without trying to elevate them by laws and education, he resembled, says a learned German, that Persian king who beat the sea with rods to make it quiet. His influence, powerless to prevent the new civilization from superseding the old, was strong enough to impress an evil spirit on his time. The Senate, renouncing the justice and moderation for which its acts had been hitherto remarkable, replaced them by craft and arrogance and by a system of extermination."

It was all, in Napoleon's opinion, Cato's doing. In truth, the animosity with which the great Censor is pursued by his imperial critic is almost feminine in its disproportion: tempting one to speculate as to whether the presence of a fair hand may not be sometimes traced in these sheets. We can imagine a motive on a lady's side for disliking the censorious old fellow. Cato proposed a law curtailing the amplitudes of female dress.

The destruction of Carthage was a great crime of the Republic, and one which Julius Cæsar, and after him Augustus, sought to repair.

The Emperor's admiration for Scipio is graciously extended to Scipio's grandson, Tiberius Sempronius Gracchus, of whom he gives a lively picture.—

"Illustrious by his birth, distinguished by his eloquence and by his personal beauty, he was the son of that Gracchus who had been twice Consul, and of Cornelia, daughter of Scipio Africanus. At the age of eighteen years he had served under his brother-in-law Scipio Æmilianus, at the siege of Carthage, and had been the first to mount the breach. As Quæstor under the Consul Mancinus in Spain he had aided in making the treaty of Numantia. Inspired by the love of virtue, far from being blinded by these momentary splendours, he foresaw the perils which were coming, and wished to prevent them while there was yet time to do so. When he became Tribune of the People, in 621, he revived, with the sanction of statesmen and philosophers of the greatest esteem, the project which Scipio Æmilianus had conceived for distributing the public lands among the poor. The people cried out for the adoption of this project, and the walls of Rome were covered with inscriptions in its favour."

The historian's feeling seems to go along with the Roman leveller, and we imagine that some of those visionaries who look up to him as being a Phalansterian, perhaps an Icarian, in his secret soul, will find sustenance for their belief in these chapters on Gracchus. In a speech, which would now be denounced as socialistic and revolutionary, Gracchus proposed to deprive the nobles of a part of those lands which they had acquired. No proprietor was to retain more than 500 *jugera*, with 250 *jugera* for each of his sons. These lands were to be theirs for ever; and the parts confiscated were to be divided into lots of 30 *jugera* each, and given, either to Roman citizens or to the Italic auxiliaries and their heirs, at a fixed rental to the public treasury, with the express condition that they were never to be alienated. This project does not shock the critic of Gracchus; indeed, he refers to the opinion of "all the ancient authors," without naming them, that this proposal was "just and

moderate." We doubt whether modern society would think it so. We doubt, even, whether the imperial critic would have permitted Messrs. Raspail, Cabet and Proudhon to propose such an act in France.

The law was passed; but the hero of it failed and fell. The holders of the great domains, assailed in their dearest interests,—not content with having tried to carry off the balloting urns, would have assassinated Gracchus. The chief land-owners, such as Octavius the Tribune and Scipio Nasica, attacked the author of this despoiling law with all arms, and one day Pompey the Senator went so far as to say that the King of Pergamus had sent Gracchus a diadem and purple robe, signs of his future royalty. Napoleon says of the concluding scene of the Tribune's short career:—

"Gracchus proposed a reform, and without knowing it, he had commenced a revolution. But to complete that revolution he had none of the necessary qualities. A strange mixture of softness and audacity, he unchained the storm but dared not launch the thunderbolt. Guarded by his partisans, he walked to the Comitia with less confidence than resignation. The Tribes, assembled in the Capitol, began to vote, when the Senator Fulvius Flaccus came to warn Gracchus that the senators, the rich men, surrounded by their slaves, had resolved to destroy him. This news excited a brisk agitation about the Tribune, and those who were at a distance shouted to know the cause of this tumult. He raised his hand to his temples as a sign that his life was menaced; when his enemies ran to the senate-house, and, giving their own interpretation to his gesture, denounced him as aspiring to the royal crown. The senators, preceded by Scipio Nasica, the sovereign pontiff, went to the Capitol; the troops of Gracchus were dispersed, and the Tribune, together with three hundred of his friends, were slain near the gate of the Sacred Way."

The man died, says Napoleon, but the cause survived. Public opinion compelled the Senate to cease its opposition to the agrarian laws. The people sympathized with the victim, and cursed the murderers. Scipio Nasica found no comfort in his victory, and in order to remove him from the way of popular resentment, he was sent into Asia, where he miserably perished. Scipio Nasica was an opponent of the levellers, and he deserved his doom: such, in a plainer phrase, seems to be the historian's verdict on his life and death.

A greater Gracchus took the place of the murdered Tribune. This was Caius, the terror of senators and nobles, and the more immediate instrument of his country's ruin,—if we are to retain the old-fashioned belief that the change from a republican government to a government by Cæsars, was ruin. But the imperial critic, who is, of course, not bound by such old-fashioned ideas, accepts Caius Gracchus at a different value, and has nothing to say against the levelling innovations which brought on the civil war, and made the Cæsars a necessity for the degenerate Romans, who were ready to sacrifice liberty to safety, and honour to peace. He even invests the Tribune with ideas and projects foreign to the Roman mind,—such as a scheme for the emancipation of Italy! When the Senate declared that it was necessary to exterminate tyrants, and gave to the Consul unlimited power, the historian pauses in his narrative to remark that this name of tyrant, aimed against Caius, is "a perfidious qualification, always employed against the defenders of the people." To make sure of his victory, the Consul employed foreign troops against the popular idol. Attacked in the streets, and his partisans dispersed, Caius committed suicide;

three thousand men were imprisoned and strangled, and thus the agrarian laws, and the emancipation of Italy, ceased, for some time, to give the Senate any trouble.

Now the Republic goes to pieces fast. "A haughty aristocracy has triumphed in Rome over the popular party. Will it have the energy to revive, at a distance, the honour of the Roman name? It will not. The events of which Africa is about to become the theatre will prove the baseness of those men who would govern mankind by repudiating all their ancestral virtues." The wars of Jugurtha follow; and then come Marius and Sylla, the soldier of democracy and the soldier of aristocracy, with their quarrels and rivalries, at once private and public, personal and political, and then the armed conflicts between the populace and the nobles, ending in proscriptions and counter-proscriptions, and the sudden concentration of power in partisan hands. Napoleon's sympathy runs, throughout, with the popular party, to which he continues to assign his own ideas about the emancipation of Italy; grand ideas, and worthy of the noblest prince and statesman, and which will make his name immortal in the world; but not, we fancy, to be really found in the programme of a soldier like Marius, or of a reformer like Caius Gracchus. It is a beautiful illusion, and we should not like to disturb the imperial dream. But, we are bound to say, it is not historical.

Generally, the imperial commentary on events is keen and lofty. Speaking of Sylla, in the day of his great victory over the popular party, when he exercised a power as absolute as any of the Cæsars who succeeded him, Napoleon says:—"The mistake of the Dictator was to suppose that a system founded by violence, and on selfish interests, could outlive him. It is easier to change laws than to arrest the progress of ideas."

One sees in such passages that the inscrutable master of the Tuileries, though he may himself be made a possible text for his own sermon, has the whole philosophy of politics at his finger-ends. If it were only as easy to do, as it is to say, what is best!

The dictatorship of Sylla had made a necessity in Rome which had not before existed. It was essential, says the historian, that Rome should now have a master. Brutus and a good many more of the nobles thought otherwise; and the question, thank heaven, is still open to debate, or what would our boys find to declaim about in colleges and schools? Of course, that master arrived in Julius Cæsar. If it really were necessary for the world to have a sovereign, it could hardly have found a nobler one, despite the ribald jests in which his soldiers, while adoring him, exposed his pranks to the Roman world.

In Book Second, the Emperor begins his proper narrative of Cæsar's life. The notes, hitherto few and of slight importance, now become numerous and critical. The historian is usually complimentary to his predecessors in Roman learning. The "celebrated German author," the "distinguished French writer," are terms of frequent occurrence, and will be particularly pleasant to the worthy gentlemen concerned. This liberality in praise reflects credit on the historian, who can so well afford to be just and even generous.

The epic opens in the highest strain. "About the period," says the enthusiastic Emperor, "at which Marius, by his conquest of the Cimbri and the Germans, saved Italy from a formidable invasion, there was born at Rome a man who would one day, by renewing the subjugation of Gauls and Germans, postpone for several ages the irruption of the barbarians,

give to oppressed nations a knowledge of their rights, assure the existence of Roman civilization, and bequeath his name to the future chiefs of nations, as a symbol consecrated to power."

Next we have a long and laboured picture of the man who invented Caesarism—the First Emperor of the world. First as to his descent, of which he seems to have been proud:—

"On one side, he pretended to descend from Anchises and Venus; on the other side, he was a nephew of the celebrated Marius, who had married his aunt Julia. When the widow of this great soldier died, in 686, Cæsar pronounced her funeral oration, and traced his own genealogy in these words: 'My aunt Julia, on her mother's side, is the issue of kings; on her father's, of the immortal gods: for her mother was a Marcia, and the Marcus Rex are the issue of Ancus Marcius. The Julian family, to which I belong, descends from Venus herself. So that our house combines with the sacred character of kings, who are the most powerful among men, the venerable sanctity of the gods, who hold kings themselves in their dependence.' This proud glorification of his race attests the value which the people of Rome assigned to lofty birth; but Cæsar, though he was sprung from that nobility which had produced so many illustrious men, and was impatient to walk in their footsteps, showed, from his early days, that nobility constrains men to virtue, instead of imitating those whose conduct would make one believe that nobility dispenses with nobleness."

The artist proceeds with his picture:—

"Though ardent for pleasure, Julius strove, says Suetonius, to acquire those talents which lead to public employments. Now, according to Roman habits, no one could aspire to the highest offices except by the union of merits the most diverse. The young patricians, worthy of their ancestors, never rested: they sought religious appointments, so as to govern the conscience, and administrative employments, so as to control material interests; they entered upon discussions and public discourses, so as to captivate minds by their eloquence; finally, they undertook military labours, to strike imaginations by the thunders of their renown. Eager of distinction in every quarter, Cæsar did not confine himself to the study of letters; he early composed works, among which are cited *The Praises of Hercules*, *Œdipus*, a tragedy, *A Collection of Choice Phrases*, a book on Divination. These works were written in a style so pure and correct as to give him the reputation of an eminent writer. If we may believe Tacitus, he was not so happy in the art of poetry. However, there remain to us some verses addressed to the memory of Terence, which do not want for elegance. Education, then, made him a distinguished man before he became a great man. To goodness of heart he united high intelligence, to invincible courage he added an enthralling eloquence, a notable memory, and a generosity without bounds; and, lastly, he possessed the very rare faculty of being calm in his anger. . . . To these natural qualities, developed by a brilliant education, he added some personal advantages. His tall stature, his smooth and well-proportioned limbs, stamped on his appearance a grace which distinguished him from every other man. He had black eyes, a piercing look, a low colour, a straight and strong nose. His mouth, small and regular, but with lips a little too thick, gave to the lower part of his face a kindly expression, whilst the breadth of his temples announced the development of his intellectual powers. His face was full, at least when he was young; for in his busts, doubtless made towards the end of his life, his features are worn, and

bear traces of fatigue. He had a sonorous voice, a noble bearing, and an air of dignity invested his whole person. His constitution, at first delicate, became robust by frugal diet and by his habit of exposing himself to the weather in heat and cold. Accustomed from his youth to bodily exercises, he rode well, and bore privations and fatigues without suffering. Sober in his daily life, his health was never impaired by excess of labour or by excess of pleasure. But on two occasions—the first at Cordova, the second at Thapsus—he was attacked by a nervous disorder, which was mistaken for epilepsy. He devoted much attention to his personal appearance; carefully shaving or plucking out his beard, and artistically bringing his hair to the front of his head, which, in his more advanced age, assisted to conceal his baldness. Some people reproached him with the affectation of scratching his head with one finger only, so that he should not derange his locks. His general make-up was choice; his toga was generally adorned with a laticlave, fringed down to the hands, and fastened by a girdle loosely caught about his loins; a costume which was the fashion among the elegant and effeminate youths of the period. Sylla was not deceived by these appearances of frivolity, and he repeated, that people must take care of this youth with the loose girdle. He cultivated the taste for pictures, statues, jewels; and always wore on his finger, in memory of his origin, a ring on which was engraved the figure of a Venus in arms. To resume, we find, physically and morally, two natures united in Cæsar. To an aristocratic delicacy of body he joined the nervous constitution of the warrior; to love of luxury and the arts, a passion for military life, in all its simplicity and rudeness. In short, he combined the noble appearance which attracts, with the energy of character which commands."

In this portrait of the youthful Cæsar there are no visible shadows. The Emperor does not overlook the evidence of Suetonius as to his hero's early vices; he quotes it in his notes for what it is worth; and he is content to put the general character of Cæsar in bar of that calumnious evidence, without deigning to offer a more particular refutation. In this, we think, he is right; for a general principle of philosophy persuades him that no man has ever become pre-eminent in the world, otherwise than in virtue of the strength and goodness that were in his character. Debauchees in youth do not become Cæsars in manhood.

The imperial portrait of Cicero is far less favourable, and persons in search of historical parallels will probably find in Paris some figure which may have served as model for the great Roman orator. Napoleon says:—

"The illustrious orator, whose word had so much authority, was born at Arpinum, of obscure parents; he had served some time in the war of the allies; after which his orations acquired for him a great reputation,—amongst others, the defence of the young Roscius, whom the dictator would have stripped of his paternal inheritance. After the death of Sylla, he was appointed questor, and sent into Sicily. In 684, he pursued with his merciless eloquence the atrocious Verres. At length, in 688, he became prætor, and displayed, in his office, those sentiments of high probity and of justice which distinguished him during his whole career. But the esteem of his fellow-citizens would not have sufficed in ordinary times to have raised him to the first magistracy. 'Fear of the conspiracy,' says Sallust, 'was the cause of his elevation. Under other circumstances, the pride of the nobility would have revolted against such a choice. The consulship would have been con-

sidered profaned, if, even with superior merit, a new man had obtained it; but, on the approach of danger, envy and pride give way.' The Roman aristocracy must have lost a good deal of its influence, since, at the critical moment, it supposed that a new man would have more authority over the people than one from their own order. By his birth, by his instincts, Cicero belonged to the popular party; nevertheless, the irresolution of his mind, open to blandishments, and the fear of innovation, led him to serve by turns the animosities of the nobles and the people. Honest but timid, he only saw rightly when his self-esteem was not in question or his interests at stake. Elected Consul, he ranged himself on the side of the Senate, and resisted every proposition made for the benefit of the multitude. Cæsar esteemed his talent, but had little confidence in his character; hence he opposed his candidature and was hostile to him during the whole of his consulate."

Perhaps it is as fair a portrait of the great orator as a professed friend of Cæsar could have been expected to draw; and especially so if the figure is slyly insinuated as the likeness of a living man—an enemy of the modern Cæsars.

Of course, the historian rejects the theory—proposed by Cicero—that Cæsar was involved in Catiline's conspiracy; but his reasons are rather sentimental than historical.

"We are easily convinced," he says, "that Cæsar was not a conspirator." This is a very simple way of getting over awkward facts. "This accusation is explained by the cowardice of some and the malice of others. Who does not know that, in times of trouble, weak governments always interpret sympathy for the accused with complicity, and spare no calumny towards their adversaries?" It may be so; but the general argument does not, in this case, bar the particular evidence of guilt. The Emperor says, in explanation and defence of his hero in this matter of Catiline's conspiracy:—

"The position of Cæsar in this process presents nothing which does not admit of a very simple explanation. Whilst blaming the conspiracy, he was unwilling that, in order to put it down, the eternal rules of justice should be set aside. He reminded men, blinded with passion and fear, that useless rigour brings on fatal reactions. The examples of history served him to prove that moderation is always the best councillor. It is clear also that, whilst despising most of the authors of the plot, he was not without sympathy for a cause which was almost his own by common instincts and common enemies. In states given up to party divisions, how many men are there not who would like to see the existing government overthrown, without being willing to take part in a conspiracy? Such was the position of Cæsar." We can only repeat our observation—perhaps it was.

If this '*Histoire de Jules César*' had appeared as the work of an ordinary historian, it would have attracted public attention. But associated with the name of one of the most remarkable men of this age—one whose power is such as to cause his every action to be canvassed, his very thoughts to be suspected—such a work will be perused with extraordinary interest and digested with very unusual care. Truly it is, in every sense, an imperial book. The concise judgments passed upon the various acts of Cæsar and his contemporaries exhibit the discernment of the statesman, whilst the insight which has been taken into the motives and conduct of old Roman senators and nobles displays the penetrating instinct of the politician.

NEW NOVELS.

Shattered Idols. 3 vols. (Hurst & Blackett.)

'*Shattered Idols*' is a mysterious title. It has nothing to do with missionary efforts or pagan practices: the novel deals with human beings, and it is intended to shadow forth the disenchantment of the various personages of the story with those who had been the gods of their idolatry. The mode in which this idea is worked out is remarkable for variety and ingenuity, but plot—properly speaking—there is none. The novel consists of a group of characters whose personal affairs bring them into collision; each personage has a separate story, but it turns out, as in real life, that there is only one set of people in the world. The fates and fortunes of each of the characters, like the different strands of a rope, are twisted and twined together to make a single cable; each person is an independent hero or heroine—nobody is neglected; the fortunes of each are narrated with equal attention, and they are all cleverly bound together by common interests, though they believe they are only pursuing their own affairs.

The personage who exercises most influence over the fortunes of the rest is a handsome, fascinating, Eugene Aram sort of man, a wonderful chemist, whose scientific attainments seem destined to unlock the mysteries of nature, and to fulfil the promise of the old serpent by enabling men to become as gods. He is poor, ambitious, and devoted to science; he scruples at no crime which promises to give him the means to follow out his studies and researches. He makes use of his great powers of personal ascendancy to obtain the friendship of rich and influential people—to get them to make their wills in his favour; after which he proceeds slowly to poison them, according to the most subtle laws of art and nature. He is a real, not an imaginary, personage. In the records of French *causes célèbres* there is the trial of Castelle, a physician, for secret poisoning: the trial took place in 1823, at Paris, and the author has cleverly followed the real facts of the trial, and used them for the purposes of her story. Castelle, the man of science and genius, is the pervading influence in the book, and the chief "idol" shattered in the process of the story. The first scene is sufficiently startling. Castelle, having poisoned an unknown English patient in a provincial hospital, gets possession of the body, and carries it, under cover of a stormy night, to his own home to experiment upon. Having placed his quondam patient safely on his dissecting-table, he leaves his cottage under the care of the old woman who is his servant and housekeeper, and on his return he finds the poor old woman undergoing a course of whimsical torture at the hands of the man who had been left for dead, but who had revived, and was raging mad. There is a great deal of grotesque horror in this scene, which is cleverly described. Castelle, although somewhat surprised, is quite equal to the situation: he cures the madman, and brings him to his senses, and discovers in the process that the unknown stranger is an Englishman of large fortune and good position, and he forms his plans accordingly. The fascination of Castelle takes effect upon his patient, who conceives an ardent attachment to him, and insists on carrying him off to Paris; he believes that he owes an unlimited debt of gratitude to Castelle, and proceeds to discharge it with no niggard spirit. This is one group of characters.

There is a charming young English lady, an heiress and a beauty. There are two aspirants to her hand; she chooses one of them, or rather the one she is induced to accept has contrived to outwit his friend and competitor. The accepted suitor is *crible de dettes*, and the wooing is pursued under difficulties, which are described with a humorous exaggeration worthy of Theodore Hook. The wedding-day comes at last, but when the wedding-party arrive at church, no clergyman is forthcoming. The awkwardness of the position is detailed with genuine fun, and the disappointed wedding-guests go home through a dripping rain. The next day matters go better, and the ceremony is achieved; but scarcely have the happy pair started on their journey, than they

are overtaken by the outmanœuvred rival, who has discovered that the fortunate bridegroom is already a married man. In the pursuit of a love adventure, he had gone through a mock ceremony, as he believed, but which, it now appeared, had been performed by a genuine priest; at any rate, there is a fatal uncertainty over the transaction, and the discomfited bridegroom makes a hasty retreat, leaving his "friend" to explain matters to the unfortunate bride.

The spirit with which this incident is told covers the improbability. The bride's aunt comes to her niece's rescue in her green chariot, attended by her Irish footman, and it is agreed that they shall all go to Paris. The perplexities of the poor old lady, and the absurdity of the adventures they encounter, are full of rollicking, audacious fun, which would make an Adelphi farce. At Paris they fall in with Castelle and his friend Vivian, also with a Madame d'Albramont and her daughter Clelia. Vivian falls in love with Clelia, who suffers under an inexplicable sadness and some dreadful secret. Agnes Somerton, the forsaken bride, takes her position very quietly; she does not know whether she is single or married, and she does not seem at all troubled by the anomaly. The bridegroom is expiating his sins in a debtors' prison, his "friend" having provided that he should be arrested, hoping when the marriage should be declared null, that he might succeed in his own suit. Castelle watches Vivian; Vivian courts Clelia; Clelia evidently loves him, but is wretched with her secret. Many other personages are introduced having very slight connexion with the main interest; their whims and peculiarities and personal interests are worked like an arabesque pattern over the groundwork of the story; also, there are personages connected with Castelle who become known to the English group of characters, and are a good deal mixed up in their affairs. The old aunt gets into most pitiable and absurd complications, and there are sketches of life and character both at home and abroad, which show great facility of pen, though the plot is nearly lost sight of whilst they occupy the stage. In the end, Vivian persuades Clelia to marry him; but he executes a will by which a large fortune will come to Castelle eventually, and Castelle proceeds to hasten that period. Clelia, in reality, is the young girl who went through the ceremony of marriage with the husband of Agnes Somerton whilst she was a *pensionnaire* at a convent. This secret is slowly undermining her health, and Castelle, her husband's friend, prescribes for her, and she dies. She leaves her written confession to her husband. Castelle comforts him, and proceeds to poison him at his leisure. The complications of the story are too numerous to detail. It is evidently a first novel; there is an exuberance of energy, which is generally quenched by exercise; and there is a freshness which cannot be retained after fatigue has once made itself felt. The prodigality of detail spoils the design. The author rambles away from the story in every direction, and does not know the way back to it. The comic portions are far superior to the sentimental parts, though the episode of Eulalie is very touching. The forte of the author lies in broad comedy. The style is copious and flowing, and there is a floridness of diction which requires to be subdued into simplicity; but with all faults of construction, and want of all probability, '*Shattered Idols*' is a remarkable and original novel.

Faces for Fortunes. By Augustus Mayhew. 3 vols. (Tinsley Brothers.)

'*Faces for Fortunes*' is one of the most amusing and harmless bits of nonsense that we have seen for a long time. On the authority of the poet Cowper, tea is universally admitted to be properly described as

The cups that cheer, but not inebriate;—
so may Mr. Mayhew's light and innocuous points of satire be fairly characterized as

The shafts that hit, but not exasperate.

The number of anecdotes that he has collected is very great. Most of them are, no doubt, imaginary; and they are told, now in a pseudo-serious or covertly comic style which reminds us of Thackeray's lighter vein, now in a burlesque of inflated

Johnsonian periods, now in any jocosely way, apparently, that happens to occur to the writer at the moment. The title, evidently taken from the burden of the old song, "My face is my fortune, Sir," she said," sufficiently explains that the art of getting married is the subject of the book. We are told how one young lady achieved matrimony by allowing a gentleman to teach her to skate; another by admiring a maiden speech which "the House" would not listen to; another by making the most of a small hand or a small foot; another by the style of her back hair, &c. Mixed up with these short anecdotes are directions for pursuing the matrimonial game according to the month or season, and the whole is jumbled up in a lively and readable hodge-podge, without affecting even to imitate the form of a regular treatise. One or two of the narratives are longer, and the last, called 'Darling Helen,' is not only one of the most ludicrous, but also one of the prettiest stories of boy and girl love that can well be imagined. The book is published in the form of a three-volume novel, so that it has the advantage of a clear type and cheerful appearance.

Jack Scudamore's Daughter: a Domestic Story. By Folkestone Williams. 3 vols. (Maxwell.)

It is not easy to write a novel such as the one before us, and still more difficult, we should imagine, to get a publisher to present it in three handsome volumes to the world, when it is written. The nearest approach to its recipe will be found in the following mixture,—the ingredients to be blended in pretty equal quantities: Dukes, Steeple-chasers (male and female), Nuns, Maniacs, Yankees, Aztecs, Extraordinary Coincidences, Libels on Various Religious Sects, Irishmen, Revelations of the Confessional, Theological Truisms, and Young Ladies perpetually walking about with their arms round one another's waists. Having mastered these items, the first difficulty that will meet a would-be imitator of 'Jack Scudamore's Daughter' will be how to start. Mr. Folkestone Williams deserves the credit of having invented a mode of doing this, which, at all events, prevents the reader from being overcome by any supernatural incidents that may follow. He chooses for his hero the younger son of a Baronet, to whose family Heaven has grudged no favours that ambition can crave or fortune bestow. "Among his immediate connexions he could boast of one Governor-General of India, two Lord Lieutenants of Ireland, as many Speakers of the House of Commons, a Lord Chancellor, a Field Marshal, three Cabinet Ministers, at least half a dozen Members of Parliament, and I know not how many Knights of the Bath and the Garter." It is enough to take away a reader's breath; but he may reserve his wonder till he has got further on into the volumes. The final ejaculation with which he lays them down will be, we venture to predict, if not pious, at least so hearty and so emphatic as to demand all the breath that he has to spare. The book is, in fact, devoid of one solitary redeeming quality from beginning to end. It contains neither plot nor purpose. Too utterly uninteresting as well as unintelligible for infants, and too rapidly puerile for older minds, its sole claim to any character whatever is in the fact that it is the most inexcusable production which our memory can recall. We have patiently tried our utmost to find one point for which to give its author either encouragement or sympathy. The only conclusion at which we are able to arrive is, that we cannot even conscientiously recommend the novel-reading public to criticize our criticism by getting the book for themselves. With one more extract only we will weary them, as a sample of the author's fitness to handle life and character. It is from the third, and happily the last, volume: "Captain Calverley, M.P. (the hero of the story) sat in his dressing-gown and slippers in the sitting-room of his old chambers in the Albany. He had evidently not completed his toilette. His careless neck-tie indicated a heart ill at ease, his slovenly *chevelure* a disordered mind. But the gloomy brow of that handsome face, what did not that express? Surely no dashing young officer of a crack regiment ever before looked so sombre,—no Calverley ever in his life appeared so disappointed. In truth, so gloomy were his thoughts, so fearfully melancholy his feelings, that after ineffectually looking for con-

solation in the pages of Zimmermann 'On Solitude,'—after vainly seeking cheerfulness from Dodd's 'Prison Thoughts,'—he had resolved to do something desperate,—to write a tragedy, to start a magazine, or organize a joint-stock bank. He had selected the first of these fearfully desperate adventures; and having opened his writing-desk and prepared his stationery, he had written down a few dreadfully suggestive names for the principal characters, and sat in the very darkest phase of inspiration, waiting for ideas for an effective opening of his first act. But what could have brought about so frightful a change in the circumstances and disposition of the rising diplomatist, promising statesman, and accomplished soldier? Simply this, he had taken advantage of his opportunities—as the Calverleys had done from time immemorial—to urge his suit to his beloved Geraldine."

Those who still choose to order 'Jack Scudamore's Daughter' from their Subscription Libraries, will not now have done so without warning.

OUR LIBRARY TABLE.

Our Domestic Fireplaces: a Treatise on the Economical Use of Fuel and the Prevention of Smoke. By F. Edwards, jun. (Hardwicke.)

Mr. Edwards has written a very interesting and valuable essay on the above subject, in which he considers clearly, and without the abuse of technical terms, what are the conditions necessary for the economical use of fuel, the best methods of constructing grates, chimneys, and what one may style fireside tools, the poker, tongs and shovel of modern hearths. To do this completely the author takes a survey of recent attempts to improve the means for burning coal, discusses the merits and demerits of various contrivances, some of which, the least serviceable, have been the subjects of patents; some have fallen still-born, and are only remembered at the Patent Office; others have had considerable success; none have, owing to obvious considerations, been perfectly and thoroughly adopted. Mr. Edwards, not to be narrow in his aim, gives many hints of value with regard to the subject in hand, and suggests means for the benefit of those who will not or cannot adopt the best method his experience dictates. The author condemns the use of metal in fireplaces, on account of its non-reflective and rapidly conducting powers; in place of this he, as Dr. Arnott did before him, urgently recommends the use of fire-bricks for the interior linings of grates—plain bricks or, better still, the beautiful tiles of old use, now again, we are happy to say, becoming extensively employed for the sides of fireplaces. Except the bars, the whole of a grate should be of those excellent non-conductors, brick and earthenware. "A working man," says Mr. Edwards, with perfect truth, "would be much better off if he pulled out his metal grate, and with the aid of some fire-bars, constructed his fireplace with simple bricks and mortar." We are all working men, and may very greatly improve, not only the usefulness and reduce the cost of our heating apparatus, but give scope for the exercise of taste, if we adopt one of the common fire-lump grates, which can be bought for a few shillings, add sides of tiles, white, so as to be cheap and readily cleaned, or coloured and patterned for Art's sake. The sort of grate which the author recommends as the best yet devised for the prevention of smoke, saving of fuel, time and trouble, with superior heating powers, is a modification of Arnott's plan. He considers, in due order: 1, grates which prevent the formation of smoke; 2, grates in which a chamber is provided to contain coal for a day's supply, and in which a fire is made on the top of the fuel, which becomes fully ignited on being exposed to the action of the air. Of this class are Dr. Arnott's grate, and its numerous variations. Proceeding to general deductions and recommendations, Mr. Edwards, in a way that is calculated to interest the reader to his benefit, treats, 1, what is the best form for a fire-grate? 2, its fittest materials; 3, the general arrangement of the fire receptacle; 4, what provision should be made for the escape of heated air? 5, how are the heated products escaping to the chimney to be utilized? 6, special supply of air to a fire; 7,

double windows; 8, ventilation; 9, how should coals be supplied to a fire? Mr. Edwards is not very sanguine as to the early introduction of smokeless grates, and seems content to wait some considerable time ere the sky of London is as clear as it should be.

Legends of Number Nip. By Mark Lemon. Illustrated by Charles Keene. (Macmillan & Co.)

OLD playgoers will recollect how, in the early days of the first of the clever family of *mimes*, the Paynes, a piece, founded on the famous 'Rübe Zähl,' was produced, and had a long run at Covent Garden. What the stage then effected for the "turnip numberer," Mr. Lemon has now done through this very pretty and pleasant book. He has placed 'Rübe Zähl,' or 'Number Nip,' in the most attractive form possible before the public. Mr. Lemon has not translated the legends traditionally related by Muscusp, but has compiled them "from a translation of Muscusp's works, published in London shortly after his death. The translator introduced much that was extraneous, and more that was objectionable. These errors have been carefully avoided in the present volume." Such work may appear humble, but it really is not so. Its usefulness cannot be disputed; and there is no want of dignity in the labour which is directed towards dividing what is hurtful to young minds from that which affords them a hearty and refined amusement.

The Emerald Wreath: a Fireside Treasury of Legends, Stories, &c. By Caviare. With numerous Illustrations, engraved by the Brothers Dalziel. (Dublin, Duffy.)

AMONGST the &c. of this medley, Caviare gives us the following picture of his lady-love:—

What is my love like? She is fair,
Fair as a lovely autumn star,
Twinkling through the woodland air.

A cloven cherry is her mouth,
Her breath a breeze that wanders far,
Through hills of camphire in the South.

And fine and delicate and slim
Is her sweet purple-bodied waist,
Set round with fringes curl and prim.

A milky shoulder, gleaming shy,
Peeps, silver-blanch'd, above her gown,
As from a fragrant nunnery.

O wondrous, wondrous is her hair!
A braided wreath of golden brown,
That drops on neck, and temples bare.

In prose the author does this sort of thing:—"The Emerald Wreath" presented to the reader will, it is pleasantly expected, be a welcome visitor at many a winter fireside, and the genial companion of many a summer day. Though cast in the Annual style of the period when Lady Blessington played the sentimental mimic to Thomas Moore, and the largest humourist of our generation celebrated the triumphs of aristocratic literature in his history of the 'Gimcrack,' the writer of these stories and ballads fondly trusts that they may establish a solid advance on the old type, and be recognized as the initial promise of greater achievements. Unambitious, unpretending, with all that Art could do to give point and colour to his labours, he cheerfully commits 'The Emerald Wreath' to that unerring crucible of criticism—the judgment and approval of the public." The author is to be congratulated on his readiness to be Caviare—to the vulgar. It is to be feared that the polite will not accept him at his own valuation.

New Plottings in Aid of the Rebel Doctrine of State Sovereignty: Mr. Jay's Second Letter on Dawson's Introduction to 'The Federalist,' exposing its Falsification of the History of the Constitution; its Libels on Duane, Livingstone, Jay and Hamilton; and its Relations to Recent Efforts by Traitors at Home and Foes Abroad to maintain the Rebel Doctrine of State Sovereignty, for the Subversion of the Unity of the Republic and the Supreme Sovereignty of the American People. (Trübner & Co.)

THOUGH we cannot accept Mr. Jay's estimate of the doctrine of state sovereignty, and though we regret the intemperance of many parts of his pamphlet, it seems to us that, notwithstanding his political misapprehensions and violence, he makes good his

main charge against Mr. Dawson. In the introduction to his edition of the *Federalist*, Mr. Dawson used these words:—"In the preparation of this edition of the *Federalist*, the subscriber has been favoured with copies of the family papers relative thereto of General Hamilton and Chief Justice Jay; and has also the pleasure to announce, through the further courtesy of Hon. James A. Hamilton and John Jay, Esq., original portraits of Messrs. Hamilton and Jay for the illustration of the work." No reader of this sentence can regard it as anything but an announcement that Messrs. James A. Hamilton and John Jay had favoured the editor "with copies of the family papers." The sentence was so construed by ourselves when we received a copy of Mr. Dawson's *Federalist*; and it is not difficult to discern the motive which induced the editor thus to announce his edition as a work having the sanction of the worthy descendants of General Hamilton and Chief Justice Jay. It turns out, however, that the declaration was an unjustifiable statement. Writing to Mr. Dawson, Mr. Hamilton says, "I have no knowledge of any family papers of General Hamilton, and did not favour you with any copies of such papers. My brothers and friends know such papers do not exist." Mr. Jay is equally firm and frank in rejecting gratitude for a service which he never rendered. Thus exposed, Mr. Dawson has the effrontery to pretend that the copies of Mr. Jay's family papers were given to him, not by Mr. Jay, but by some other person; and that he (Dawson) did not state in his preface that the copies came from Mr. Jay. What, then, is the meaning of the words "further courtesy," as they are used in the preface? what the signification of the whole sentence quoted? Moreover, Mr. Dawson does not venture to exhibit the mysterious "papers" and "copies" for which he is so grateful, and he abstains from mentioning the source from which he procured the copies. "Indeed," writes Mr. Dawson, with astounding effrontery, "I challenge you to produce a single specimen of 'Prospectus,' 'Advertisement,' or any other publication, either by myself or publisher, wherein it is stated, either by me or for me, that you had given me such 'family papers of Jay' as you have described, or any other." Historical writers on this side of the Atlantic are not wont to advertise themselves as being in possession of documents which have never come into their hands. Nor is it more in accordance with their morality to sneak out of an unpleasant predicament by a disingenuous subterfuge. Mr. Dawson's conduct in this matter will not be forgotten.

A General View of Positivism. Translated from the French of Aug. Comte, by J. H. Bridges, M.D. (Trübner & Co.)

WE concern ourselves only with the translation as such. It reads well; and its faults are virtues in translation, for they are the faults of the author. The negativism which Comte calls positivism is very clearly Englished, and its unfitness for the English mind is more obvious even than it was in the French.

A Guide to the Mathematical Student in Reading, Reviewing, and Working Examples. Part I., *Pure Mathematics.* By C. W. Dodgson, M.A. (Oxford, J. H. & J. Parker.)

THIS is a collection of heads of subjects, and a cycle of distribution of examples, intended to enable the student to take instances in varied subjects, so as to give to each subject its due importance and frequency, while variety is also attained. The idea is a good one, and the tract will be useful to students.

School Class-Book of Arithmetic. Part III. By Barnard Smith, M.A. (Macmillan & Co.)—*The Stepping-Stone to Arithmetic, with Key.* By Abr. Harman. (Virtue Brothers.)—*An Arithmetic for the Use of Schools.* By J. Froyssell, B.A. (Longman & Co.)—The books of arithmetic are those of the making of which there is no end. We cannot give them separate notice; but we can produce good precedent for taking them in bundles. In the old chronicle which was called 'Fasciculus Temporum,' of which a copy dated 1484 now lies before us—written before reviews had become periodicals—it is said, speaking of 1460, that

'Impressores librorum multiplicant in terrâ.' Now, if a review of 1484 could not undertake to enumerate the little band of printers who worked in 1460, or to give them separate notice, how can a review of 1865 undertake the arithmetical books? The moral rule of three answers—Nohow.

The College Euclid. By A. K. Isbister, M.A.—We have noticed part of this work already. Its distinctive feature is the setting out different parts of the demonstration by differences of type. This is useful; and the edition is otherwise good.—*Elements of Experimental Physics: Acoustics, Light and Heat, Magnetism and Electricity.* By J. C. Buckmaster. (Longman & Co.)—The selection good; the explanations intelligible; and the bulk endurable. Many persons would find this book useful.—*Spherical Astronomy.* Translated by the Author from the recent German Edition. By F. Brünnow, Ph. D. (Asher & Co.)—This valuable digest of modern methods has already been translated by the Rev. R. Main, and was noticed by us at the time.—*Thoughts on the Influence of Ether in the Solar System.* By Alex. Wilcocks, M.D. (Philadelphia, Sherman.) This is from the American Philosophical Transactions. The subject is not suited to us, but some may be glad to know of the separate publication.—*The Public Schools Calendar.* (Rivington.) This is to the public schools in a body what the Oxford and Cambridge Calendars are to the Universities.

Of Miscellaneous Publications we have to announce *Lessons from the World of Matter and the World of Man*, by Theodore Parker, selected from Notes of Unpublished Sermons by Rufus Leighton, edited by Frances Power Cobbe (Tribner & Co.),—Books XII. & XIII. of *Cathedra Petri: a Political History of the Great Latin Patriarchate*, by T. Greenwood (Macintosh),—*Philosophy of Religion*, by Hugh Doherty (Tribner & Co.),—*Reasons for Rationalists* (Macintosh),—*The Royal Supremacy and the Court of Final Appeal: a few Words to Lay Members of the Church of England*, by a Clergyman of the Diocese of Hereford (Parker),—*A Discourse upon Dilapidations, their Nature, and the Principles of Assessment Succinctly Demonstrated*, by T. Morris (Simpkin),—*Anent the American War* (Ridgway),—*La Commission Sanitaire des Etats Unis, son Origine, son Organisation et ses Résultats*, par T. W. Evans (Paris, Dent),—*Sir John Lawrence and the Taloochahs of Oudh: showing how the Viceroy of India proposes to Undermine and Destroy the Proprietary Rights of the Landowners of that Province*,—*Devon and Cornwall Masonic Calendar for 1865*, edited by W. J. Hugham (Pitman),—*Simple Theology; or, the Mission of the Early Friends Considered in Connexion with the Position of the Modern Society and the Exigencies of Modern Times*,—*Lent Thoughts: a Tract for All* (Skeffington),—*The Word of Prophecy; its Definition, Authority, Purpose and Interpretation: a Lecture* (Seeley),—*Benevolence in Disease, being the Introductory Address delivered at the Opening of St. Mary's Hospital Medical School*, by J. Toynbee (Churchill & Sons),—*Interpretation, and its Application to Ecclesiastical Documents*, by H. W. Elphinstone (Ridgway),—*A Letter addressed, by Permission, to the Right Hon. Lord Stanley*, by Indopolite (Davy & Sons),—*A Jewish Reply to Dr. Colenso's Criticism on the Pentateuch* (Tribner & Co.),—*and Sunday Evenings with my Household, being Plain Papers for Family Reading* (Shaw & Co.).

LIST OF NEW BOOKS.

Allies' The Formation of Christendom, Part 1, 8vo. 12s. 6d.
Angels' Visits. Poems, 8vo. 5s. 6d.
Anthologies Latina, editis Thackeray, 8vo. 6s. 6d.
Autumn Holidays of a Country Parson, new edit. 8vo. 3s. 6d.
Baker's Laws relating to Public Health, post 8vo. 18s. 6d.
Book of Common Prayer, in Eight Languages, 8vo. 12s. 6d.
Brodie (Sir Benjamin). Works of, with Autobiography, 3 v. 8vo. 48s.
Carnegie's (Henrietta). Memoirs of, 3rd and cheaper edit. 8vo. 2s. 6d.
Carry's Confessions, by author of 'High Church,' 3 v. post 8vo. 31s. 6d.
Collins's Wilkie Queen of Hearts, new ed. small post 8vo. 2s. 6d.
Cooper's Popular History of America, 8vo. 8s. 6d.
Forster's Israel in the Wilderness, 8vo. 4s. 6d.
Freil's Belgae Latina, 16s. Latin Reading-Book, 8vo. 2s. 6d.
Galt's Railway Reform, its Importance, &c., 8vo. 12s. 6d.
Great Things done by Little People, illust., sq. 16mo. 2s. 6d.
Hamilton's One Hundred Flowers of English Verse, 8vo. 2s. 6d.
Historical Narration, written by P. V., post 8vo. 5s. 6d.
Holy Gospels arranged as a Single Narrative, 8vo. 2s. 6d.
Horton's Fullness of the Blessing of the Gospel of Christ, 7/6.
Hughes's Abridged Text Book of British Geography, 8vo. 18s. 6d.
Hutchings's Scenes of Wonder and Curiosity in California, 12s. 6d.
Ida Clifford, or the Voice of God in a Dream, post 8vo. 7s. 6d. cl.
Little Doorkeeper (The), by S. T. C., roy. 16mo. 3s. 6d.
Lost Sir Masingberd, 3rd edit. small post 8vo. 2s. 6d.

Norton's History of France for Children, 8vo. 2s. 6d.
Norton's My Nephew's History of Rome, 8vo. 1s. 6d.
Rowett's Ocean Telegraph Cable, 8vo. 3s. 6d.
Select Library of Fiction, Scott's The Only Child, 8vo. 2s. 6d.
Shakespeare's Hamlet, by Rev. J. Hunter (Oxford Exam.), 2s. 6d.
Shakespeare's Much Ado About Nothing (1860), ed. Staunton, 10s. 6d.
Smith's Treatise on Drill and Manoeuvres of Cavalry, 8vo. 12s. 6d.
Street's Some Account of Gothic Architecture in Spain, 8vo. 50s. cl.
Strickland's Queens of England, new ed. Vol. 5, post 8vo. 5s. cl.
Thomas's Remains by a River's Brim, post 8vo. 7s. 6d.
Walford's County Families of the United Kingdom, imp. 8vo. 42s.
Yates's Pages in Waiting, post 8vo. 10s. 6d.

EARL RUSSELL AND THE REFORM BILL.

Bognor, Feb. 27, 1865.

Earl Russell has conveyed to you very different ideas of his share in preparing the Reform Bill from those which I received from the Earl of Durham. During the interval after his return from Canada, and before he left town to die, I had several painfully interesting conversations with Lord Durham. Probably he had some presentiment even then of his death, for he made me feel that I was receiving something like a sacred charge to see justice done to him at the bar of public opinion. When his administration of the North American provinces was attacked and he was condemned by an act of indemnity, I was one of the few friends who defended him in his absence; and this circumstance led him to talk over with me the story of his political life and of his relations with the different members of his party. Of Lord John Russell he always spoke kindly, whilst feeling much hurt by the attacks of Lord Brougham (whom he introduced to Lord Darlington, who gave him his first seat), and justly indignant against Lord Melbourne for suppressing his defence; but Lord Durham certainly denied to Lord John Russell the honour of having drawn up the first sketch or rough draft of the Bill, and claimed for himself the initiative, the authorship, and the chief rôle in preparing it. When I mentioned that I had heard this honour claimed for Lord John Russell, he replied, with some astonishment, "Why, he was then only Paymaster of the Forces, and I was both a member of the Cabinet and the son-in-law of the Prime Minister. I wrote the first rough draft of the Reform Bill with my own hand in a house to which I used to go down to spend my Sundays and holidays near Richmond. I wished to keep my father-in-law's promise about the householders. I would have enfranchised the householders, and I would have protected the voters. I didn't mean anything like Mr. Grote's Ballot Box, but I thought some protection necessary, and I thought some might have been devised. I wished to enfranchise the people and to protect the voter, but they did not wish it, they would not let me, and they have never forgiven me for wishing it." By the protection of the voter, I did not understand Lord Durham to mean secret voting. Secret voting Earl Russell has always strenuously and (as my observations in Imperial France have taught me) wisely opposed; but until convinced otherwise by a perusal of the documents of Lord Durham's rough draft, of Lord John Russell's first sketch, and of the Cabinet emendations, I, with many other friends of the Representation of the People, must continue to believe that all the Russell alterations were not improvements of the Durham Bill. Public opinion is, I believe, now pretty unanimously convinced that the Bill would have been a better Bill if it had come nearer to household suffrage, and if it had included some protection of the voter.

Lord John Russell introduced the Bill. With Lord Stanley, now Earl of Derby, Lord Althorp, and Lord Brougham, he bore a great part in historical debates. But to every man his due. Earl Grey and the Earl of Durham prepared the Bill; and no one ought to do or say anything to prevent History from writing this epitaph upon the tomb of the generous, sensitive, and wronged Durham—"He wrote the First Draft of the Reform Bill."

JOHN ROBERTSON.

SALES OF WORKS OF ART.

The prices are well maintained at the Pourtales sale. The following are the most notable items in the sale of the smaller bronzes:—An oval basin, with two tall handles, decorated at their junction with the basin with horses' heads between bearded masks; from Herculaneum, and formed part of the Mal-

maison collection, 370 francs (14l. 16s.).—A small elongated vase, with handle springing from a satyr's head, identical with another vase engraved by Caylus, 600f. (24l.).—Curious vase found at Negropont, by M. Brondstedt; its form is that of a female head, and the handle is decorated with a lion's face, with silver eyes, 450f. (18l.).—Large patena, with female figure for handle, 210f. (8l. 8s.).—Three small handles of vases, composed of figures, or decorated with masks, sold for 200, 170, and 125f. respectively.—Candelabrum discovered at Locri, decorated with a fine group of Mars and Venus, 2,000f. (80l.).—Smaller candelabrum found at Vulci; a male figure, finely modelled, supports a cupola, on which are four pigeons; this and the preceding bronze are given in the 'Antiques du Cabinet Pourtales,' 360f. (14l. 8s.).—Three small candelabra, about sixteen or eighteen inches high only, but highly decorated, 240, 170, and 300f. respectively.—Lamp-stand from Herculaneum, in the form of a pilaster with four branches supporting lamps of different forms; the plateau from which the pedestal springs is supported by lions' paws, and decorated with arabesque ornaments inlaid in copper and silver; formerly in the collection at Malmesbury, purchased for the Louvre for 2,900f. (116l.).

The terra-cotta objects are remarkably fine, and caused great competition. A coloured statuette, supposed by some critics to represent Juno, with the infant Hercules in her arms; and by others, either Peace or Fortune, carrying young Plutus, subjects which decorated edifices at Athens and Thebes, and are described by Pausanias; this curious terra-cotta was discovered at Athens, afterwards formed part of the Fauvel collection, and is described by Stackelberg, 270f. (10l. 16s.).—Another coloured statuette, a Muse, crowned with flowers and ivy, 400f. (16l.).—Venus in a kneeling attitude, rising from a bivalve shell, from the Durand collection, 400f.—Coloured statuette, beautiful female figure, the head and body nearly covered with a large peltus, described by Stackelberg in the 'Tombeaux des Hellènes,' found at Athens, 480f. (19l. 4s.).—Coloured statuette of female sitting cross-legged, and arranging her hair with both hands; from Athens, 2,500f. (100l.).—Fragment of a bas-relief, representing a marriage, published by Guattani; and another fragment belonging to the same frieze, a beautiful figure of a youthful Hercules, with a live bull on his left shoulder, followed by a woman carrying a hare and two pigeons suspended to a stick, and a young wild boar in her hand, both fragments, formed part of the Dufour collection, together 1,150f. (46l.).

Amongst the miscellaneous articles from Egypt, a funeral statuette of a young woman, supposed to be a princess, a bandeau on the head, armlets and bracelets covered with gold; and an offertory spatula, carved in wood, sold for 550f. (22l.).—A male funeral figure, also in wood, 450f. (18l.).—A very curious work, a bas-relief cut on two sides of a very large and irregular-shaped piece of amber or succinum, found in a Greek tomb, and described by Clarac and Panofka, went for 600f. (24l.).

The painted Greek vases formed one of the most remarkable features of the Pourtales collection, and some of them are amongst the most celebrated in the world. The following are a few of the gems of this class, which includes more than five hundred items:—Vase from Vulci, subject, in red, Rhea presenting a stone wrapped in a mantle to Saturn, in place of her infant Jupiter, 1140f. (45l. 12s.).—A magnificent vase, elaborately painted in yellow; the subject is supposed to have reference to the Eleusinian mysteries, and this vase is one of four only which are known, or believed to have reference to those obscure rites. The other three are the Gualtieri vase, now in the Louvre; a vase in the museum at Naples, found at Armentum; and the Poniatowski vase, dwelt on with so much interest by Visconti: sold for 2,500f. (100l.).—Vase from Nola, also painted in yellow, with figures of Mercury, with the Infant Bacchus on his knees, the nymph Menas and other figures; a work of the best period of Greek Art, described by Millin in two of his works, 2,025f. (81l.).—A very small

vase from Armentum, in the same style as the preceding, the figures represented are those of Hercules standing at a sacrificial altar, Victory leading a bull, and Hebe holding a vase and laurel branches, 2,000*fr.* (80*l.*).—An exquisite vase of medium size, found at Nola in 1801, and brought to Paris by M. Durand, described by Millin, and by Visconti, who declares the vase to have been a nuptial present, the figures representing a bride and bridegroom—Phylone and Polites, and Dinomache, the mother of the former, 10,100*fr.* (404*l.*).—Vase from Athens, design, in bistre and red on a white ground, represents a funeral monument, with two figures, conjectured to be those of Orestes and Electra, formerly in the Fauvel collection, 2,550*fr.* (102*l.*).—Another vase in the same style, and from the same collection, sold for 2,500*fr.* Many others realized prices varying from 1,000 to 2,000*fr.*

By some fatality, or in consequence, possibly, of the demand in the Art world, the works of Eugène Delacroix are now almost constantly on sale. There was a perfect crush the other day when the collection of a great admirer of Delacroix was brought to the hammer, and the prices realized were immense. The following is the most remarkable item: Assassination of the Bishop of Liège by William de la Marck, surnamed the Wild Boar of Ardennes, painted in 1830 or 1831; the Duc d'Orléans purchased this extraordinary picture of the painter for 1,500*fr.*; its late possessor bought it, after 1848, for, it is said, 6,000*fr.*, and allowed it to be exhibited in Paris in 1855, and in London in 1862. At the sale, after Delacroix's death, the original sketch fetched 2,125*fr.* The other day, the great picture realized 35,000*fr.* (1,400*l.*).

A very celebrated work by Murillo, 'The Death of St. Claire,' is announced for sale, in Paris, in April; this, with several works by Ribera, Pareda, Carlo Dolci, and other masters, formed part of the Aguado Gallery, and are to be sold to carry out the testamentary provisions of the late M. d'Aguado, Marquis de Las-Marismas.

The fine collection of M. G. Couteaux, of Brussels, is announced for sale, in that place, in the month of March.

ROMAN ENGINEERING AND ART.

Rome, Feb. 1865.

Who that has ever been to Rome, and has witnessed the fountains in almost every piazza hissing, dashing and splashing; who that has drunk of the waters of Trevi on the vigil of his leaving, and listened to their ceaseless roar; who that has watched the vast basins overflowing with the superfluity of this necessary element, would ever have imagined that Rome was insufficiently supplied with water! Yet so it is; and English enterprise is now at work to complete what the Romans have long projected—that is to say, English engineers have been here, have examined, have entered into a conditional arrangement, and, unless unforeseen obstacles arise, the life-giving element will again be sparkling and coursing through one of those picturesque aqueducts which now stretch across the Campagna.

Rome derives its present supply of water through three separate channels, called respectively the Paola, Felice, and Vergine. That brought in by the first two is at times unfit for drinking, the Paola rarely so, so that Trastevere and other parts of the city which depend on this supply are in a pitiable condition. The Acqua di Vergine, which gushes forth from the magnificent Fontana di Trevi, and supplies also, I believe, the Piazza di Spagna, is, on the contrary, of an exquisite purity, so highly prized that Romans, when absent, pine for it; and it flows in with such abundance that it might supply a considerable portion of the city now in want of it. But the level is too low. Rome, with her seven hills, could not be provided without expensive machinery; and as the time was when her vast population enjoyed their great necessary of life without stint, modern research has found out that the now broken and silent aqueduct of Marcia Re once brought in a beverage superior to that of Trevi, and one which the poets of old Rome celebrated in verse. Says Martial—

Que tam candida, tam serena luceat,
Ut nullas ibi suspiceris undas,
Et credas vacuum nitere Lygdon.

And, again, Tibullus sings—

Temperet annosum Marcia lympha merum.

—None but those who have been parched under the summer sun of Italy can appreciate the great luxury of the bright and sparkling fluid ever ready to slake the thirst of the weary, or give fresh zest to wine so old that one does not know from what Consul to date it. How do we long for a glass, as we repeat with Pliny, "Clarissimam aquarum omnium in toto orbe, frigidis salubritatisque palma, preconi urbis!" and how can we wonder that he should have exclaimed, "Deumque munere Urbi tributa!" Surely had Father Mathew lived in those days, abstinence from wine would have implied no merit; and on the principle of self-denial, the pledge would have been administered to abstain from water. Well, to leave the poetical view of the question, it is this very water which it is now proposed to bring again into Rome. In the valley of Arsoli, in the Lake of S. Lucia, full forty miles from Rome, it now sleeps like some neglected beauty, its surface as "candid" and "serene" as when Martial sang. The aqueduct which once served as its course is partly in ruins, especially near the source and near the city, amounting, perhaps, to about nine miles in extent, whilst thirty-six miles of its length, which is underground, is supposed to be well preserved. This, however, is one of the points to be ascertained. It is one of the great advantages of this water that its source is at a very high level, higher than that of the Trevi (or Vergine) by 120 feet, and higher than that of any other source by 50 feet, so that it could be brought to Monte Cavallo, and be introduced into the loftiest houses in Rome. The immense benefit that such a work would confer can be scarcely appreciated by those who reside about the West End of the city, which is, unfortunately, geographically speaking, the north end; but to those whose residence is on the higher points the benefit conferred by the renovation of this aqueduct would be unspeakable.

Whether the project will be carried out will be certainly decided shortly; but preliminary arrangements have been entered into, and investigations are continued. The only question that can arise is whether Rome could be in all its *rioni* supplied at less cost by machinery with the water of the Vergine; but water must be had, and the more so that a new suburb is projected by Monsignore di Merode, in the neighbourhood of the railway-station. As a speculation, therefore, I am disposed to think that the enterprise would pay; for, whether the Pope, or the Emperor, or the King of Italy, be dominant in Rome, people will be thirsty and must drink,—however sparing modern Italians may be of the fluid in cleansing their bodies.

M. Prosper d'Epinay has just completed a work as remarkable for its artistic merit as for the filial reverence and affection which inspired it. By the energetic employment of great talents, M. Adrien d'Epinay, his father, rendered his country, the island of Mauritius, great services, and acquired for it important privileges. After his death the inhabitants of the island resolved to erect a statue to his memory, "as a mark of gratitude to the most distinguished man the Mauritius has ever produced;" and on the occasion of the son's leaving for Europe, to "perfectionner" his remarkable talent for sculpture, he received the commission to execute the statue of his father, and since last year he has been engaged in modelling it. It was publicly exhibited, previously to its being cast; and many distinguished persons, amongst whom was Count de Sartiges, the French ambassador, visited the studio of M. d'Epinay. The statue is larger than life; is clothed in modern costume; and represents, with great ease and dignity, the deceased pleading the cause of his beloved island before the Governor. As a work of art it deserves to be greatly prized; and as a memorial of one remembered with reverence and affection, this expression of a son's love will be doubtless welcomed in the Mauritius. In his leisure hours M. Prosper d'Epinay has modelled some statuettes, caricatures indeed, but so happily conceived and executed as to have commanded general attention and surprise. One of these, representing the Emperor Napoleon and Lord Palmerston walking arm-in-arm, is well known in London. Two

others, bearing the names of 'Calm' and 'Storm,' represent Liszt in an Elysium of thought and the fury of a tempest, when pounding away on his grand piano. W.

OUR WEEKLY GOSSIP.

Messrs. Chapman & Hall have in the press and will issue in a few days 'The Holy Land' by Mr. W. Hepworth Dixon, with views of Bethlehem and Jerusalem, engraved on steel, after photographs by the Rev. James Graham, and with numerous elucidatory woodcuts.

In addition to the works which we have already announced, the Messrs. Longman are preparing for publication an authorized English translation of 'Mozart's Letters,' edited by Dr. Nohl, and translated by Lady Wallace,—'The Temporal Mission of the Holy Ghost; or, Reason and Revelation,' by the Right Rev. H. E. Manning, D.D.,—'Christendom's Divisions; being a Philosophical Sketch of the Divisions of the Christian Church in East and West,' by Edmund S. Foulkes,—'The Catholic Doctrine of the Atonement,' by H. N. Oxenham,—'A Handbook of the Steam-Engine,' by John Bourne,—a new edition of 'An Elementary Atlas of History and Geography, from the commencement of the Christian Era to the Present Time,' by J. S. Brewer,—'Iron-Ship Building, its History and Progress, as comprised in a Series of Experimental Researches on the Law of Strains, the Strength, Disposition, and Properties of the Material of Construction, and the Results of an Inquiry into the Resisting Powers of Armour Plates to Projectiles at High Velocities,' by William Fairbairn,—'The Formation, Management in Health and Disease, and Training of the Thorough-Bred Horse; with additional Considerations on the Duties of Grooms, on Purchasing Blood-Stock, and on Veterinary Examinations,' by Digby Collins.

The Prince of Wales has contributed 25*l.* towards the erection of the new buildings of the Cambridge Union Society. In addition to the Chancellor's subscription of 100*l.*, the High Steward, Lord Powys, has given 100*l.* The subscription already amounts to over 2,500*l.* In our paragraph last week, alluding to Mr. Waterhouse's appointment as architect, a printer's error made us speak of the Music Society instead of Union Society.

We were glad to hear the testimony that was given by the judges as to the convenient arrangements and perfect suitability to its purpose, of Mr. Waterhouse's new building, the Manchester Assize Courts. These unchallengeable witnesses declared that, in lighting, ventilation, hearing, and means of communication, this edifice is nearly perfect. It is an admirable and beautiful piece of artistic design, and does honour to the spirit of the town. The decorations—carvings in stone and wood, stained glass, tiles, and decorative paintings—are nearly completed. The great hall is 100 feet long, 48½ feet wide, and 75 feet to the apex of the roof; the roof is of open timber-work, with fine hammer-beams, at the end of which figures sustain the lamps which, hanging below them, light the interior at night. The spandrels that are formed between the beams and the wall are filled with tracery in wood, of good design. The building comprises, besides this hall, and numerous apartments, three courts of justice, the Civil, Criminal, and Sheriff's Courts. The highest praise that can be given to this building, in an architectural sense, is, that it is expressive as well as beautiful, and looks neither like a cathedral nor a temple.

On Tuesday evening next Mr. Beresford-Hope will deliver an address at the Architectural Museum, South Kensington, on 'The People's Share in Art.'

At the next meeting of the Royal Asiatic Society (March 6,) Dr. A. Vámbéry will give a lecture on 'The Distinctions between the Religious Practices of the Eastern and Western Muhammedans.'

The Royal Literary Fund will hold its annual meeting for the election of officers on the Tuesday of next week, in the Society's chambers, Adelphi Terrace.

By way of enhancing the pleasantness of a residence in the Houses of Parliament, already not

without the elements of excitement on account of a vast accumulation of straw near the Queen's Robing Room, (as noted by us some months since), Mr. Gordon, C.E., has notified to the First Commissioner of Public Works that there exists in the basement of the building twenty steam-boilers, some of them working at high pressure, and untested for a dozen years.

At the meeting of the Ashmolean Society, Oxford, on Monday last, Dr. Acland exhibited a lens manufactured by Messrs. Powell & Leland, possessing double the power of any glass previously made, and which he had obtained through the liberality of the Radcliffe Trustees for the use of the professors, &c., at the new University Museum. In the course of last year, Messrs. Powell & Leland succeeded in manufacturing an object-glass with a focal distance of one twenty-fifth of an inch, of which an account was communicated to the Royal Society. They have, however, subsequently succeeded in constructing one of one-fiftieth of an inch focal distance, having the immense magnifying power of 3,000 linear. It is this new glass which was exhibited on the present occasion. It may give some idea of its power to state that only about one-third of a moderate sized Podura scale was visible in the field of view.

The office of Librarian to the Guildhall Library is vacant, and a considerable number of candidates are in the field, including, among others, Mr. Furnival, Prof. Morris, Mr. Edward Edwards, Mr. Matthew Feilde, and two or three benefited clergymen.

Few persons seriously propose to substitute the so-called Temple site of the New Law Courts for that in the Strand, advocated by the Government. It may be well, however, to make a comparison between them. With regard to accessibility to the greatest number of persons, any site on the north side of the Strand is preferable to one cut off by that ever-flowing river of traffic from all the legal neighbourhoods excepting the Temples. Those resident on the north side of the Temples would find the Strand site much nearer than that on the river bank. We, and all with us, let it be hoped, object to encroachments on that open space which is proper to the river side; it requires no second thought to decide whether we will cover up a portion of this ancient opening or remove a fetid nest of alleys, to form what, with its courtyard and wide surrounding streets, will be a new lung for London. With regard to the misery of the inhabitants dispossessed by removal of their dirty houses we are not sure the operation of that pressure, which compels most of us to work, will not be, to many of them at least, the greatest blessing. The district in question contains a large number of persons who may be blessed by a dire and unescapable need to labour; let any one note the strapping Irish and their fellow skulkers, the dirty, lubberly English, who congregate at the openings of the place. If rents are raised, these people must work for themselves and others; they would not have escaped the whip in times gone by; they are the dust of floor that has fallen into the crannies of the mill of necessity, and rests there, idle, as if all were well. Placed as the new Courts may be, any interruption by external noises is out of the question; in this respect it is a matter of degree between the two sites. As to accessibility to persons coming from Westminster, the number interested is small; the street to reach from Thames Way at Hungerford to Wellington Street will reduce the few yards of difference between the Strand and the Temple sites to something that need not be taken into consideration.

Cannot Temple Bar be made useful? This structure is to be allowed to remain for a time as a sort of peace-offering to that City of London which grumbled at the New Law Courts, but allowed its finest Italian building, St. Paul's, and its noblest engineering work, London Bridge, to be defaced, and yet, with characteristic tenacity, holds to Temple Bar. It is the cause of incalculable loss of time to Templars and others who desire to cross Fleet Street, that at the very point where there is most need to cross there is most traffic and not a little danger. A trifling cost would turn Temple Bar into a useful bridge for foot

passengers, save what many believe to be a fine architectural work, and prevent "blocks" of vehicles being formed, as now, by desperate rushes of men who regard their time more than their limbs. The northern abutment of the "Bar" is occupied by a barber's little shop; if this and the ground-floor of a house on the south side were secured, a staircase might be formed for general use. We do not see that this act would inflict even temporary injury upon anybody but the barber; he may be compensated, and probably when the new Courts are built will not require strong inducements to quit a spot which will be a sort of eyot. Themis will doubtless protect the man whose neighbour she is so anxious to become; but that individual, barber though he be, might not like to live as it were right in the eye of the goddess. No man would like to shave or be shaved in front of the Court of Chancery, nor to have his hair cut near the Court of Common Pleas. The time will come when barber and Bar will go together. As the government has promised to effect some means for crossing Fleet Street in front of the new Courts, either by way of a tunnel or a bridge, here is a suggestion which may be serviceable in more directions than one and at a very small expense.

Mr. Pierce Egan, author of 'The Flower of the Flock' wishes us to state that he is the only son of the late Pierce Egan of merry memory.

The Chancellor of the Exchequer's prediction, that if Parliament consented to abolish the duty on paper we should see coaches made of this material, is about to be partly realized. A Carriage Company, under the Limited Act, has been formed at Birmingham, for the purpose of bringing into use various improvements. The most important of these is the use that will be made of paper in the construction of the vehicles. All the panels will be of the substance, or rather of papier-mâché, the great peculiarity of which is its resemblance to leather, though considerably stiffer and tougher than this material. Every portion of the carriage usually made of wood will be made of paper, and the cost of construction will, it is said, be considerably diminished.

We are happy to learn that no portion of Carlisle Castle is to be sold, as originally feared. The Secretary at War has changed his mind on this subject. Will somebody tell that functionary that there is a deposit of gunpowder in Beaumaris Castle, and a whole magazine close by Tynemouth Priory, and that those buildings are interesting to many persons?

Another work, if not of Imperial authorship, yet edited under the eye of the Emperor of Austria, has just been issued from the Imperial Printing Establishment of Vienna. It is an exact representation in colours of all the jewels, trinkets and other treasures belonging as heirlooms to the Austrian crown. The work is truly imperial in its dimensions and in the perfection of its execution.

A new book on those interesting people the Gipsies is announced by Signor Ascoli, of Milan; it will consist principally of a critique of Paspatti's memoir on the language of the Gipsies, and some interesting papers on the Gipsies of Southern Italy and the French Basque Provinces.

An autograph letter which will appear shortly in the catalogue of a sale in Paris will doubtless attract considerable attention. It is addressed by "Bonaparte, officer of Artillery in the regiment of La Fère, to Doctor Tissot, and runs thus:—"Monsieur—Without having the honour of being known to you, and with no other title but the admiration I have for your works, I take the liberty of asking your advice on behalf of one of my uncles who has the gout. Humanity, Monsieur, makes me hope that you will design to reply to a demand so ill worded. For myself for the last month I have been tormented by a tertiary fever, and I am doubtful whether you will be able to read this scrawl. I conclude with an expression of the high esteem which the perusal of your work has created, and of the sincere gratitude which I hope to owe you. I am, Monsieur, with the most profound respect, your very humble and obedient servant." On the back of the letter is indorsed, in the handwriting of the Doctor, *Peu intéressant*. Dr. Tissot was no seer, or no courtier.

After the introduction of the new laws, the corporation of booksellers at Leipzig has constituted itself as a free society. This consists, at the present, of 188 firms, with 203 members, of which about 71 do exclusively publishing business; about 20 exclusively commission business; 14 do business in music alone; the others do publishing, commission, retail and antiquarian business promiscuously. Seventeen of the firms have their own presses. An insight into the extensiveness of the Leipzig book-trade is best obtained by a glance at the establishment distributing the orders coming in from all parts of Germany, which serves as medium between the publishing firms and all the retail booksellers of Germany. The orders, demanding books, music, &c., containing also advertisements, &c., are on slips of paper. This establishment occupies three sorters, and three errand men, who take about 50,000 orders daily to their different addresses. This would come to 15,000,000 of orders in the course of one year. In the year 1863, 10,406 new books appeared in Germany. To this number Leipzig firms contributed 1,751; Berlin firms, 1,539; Vienna firms, 734; and Stuttgart firms, 501. The printing business is carried on at Leipzig by 39 firms, of which 36 are members of the guild. These 36 firms possessed, at the end of 1863, 109 hand-presses, 237 single and 2 double steam presses; 826 printers and 500 other workpeople were occupied by them. The statistical reports on the result of these printing-presses are not complete; but what there is does not lack interest. According to this, 21 firms have printed 1,407 works, 54 periodicals, 10 newspapers, and 19,510 different jobs. The printed works comprised 22,667 sheets; 1,086 were for Leipzig publishers, 34 for other firms; 338 were in foreign languages—viz., 109 in Latin, 62 in Greek, 36 in English (the firm of Baron Tauchnitz, which prints English books almost exclusively, is not comprised in these figures), 26 in Polish, 22 in French, 13 in Russian, 9 in Spanish, 7 in Hebrew, 4 in Hungarian, 3 in Italian, 2 in Dutch, 2 in Portuguese, 1 in Bohemian, 1 in Danish, 1 in New Greek, 1 in Arabian, 1 in Lettish, 1 in Estonian, 1 in Roumanian, 1 in Mandchu, 1 in Æthiopian, and 36 in mixed languages.

Will Close Saturday, March 18.

SOCIETY OF PAINTERS IN WATER COLOURS.—THE ANNUAL WATER EXHIBITION OF SKETCHES AND STUDIES by the Members, at their Gallery, 5, Pall Mall East. Nine till dusk.—Admission, One Shilling.

GEORGE A. FRIPP, Secretary.

BRITISH INSTITUTION, Pall Mall.—THE GALLERY for the EXHIBITION and SALE of the WORKS of BRITISH ARTISTS, is OPEN DAILY, from Ten till Five.—Admission, 1s.; Catalogue, 6d.

GEORGE NICOL, Secretary.

WORK, and FIFTY OTHER WORKS, painted by FORD MADOX BROWN, will be exhibited on MONDAY, March 13, at 121, Piccadilly. Admission, 1s. Catalogues, 6d. First day, open at 12.

THE LATE DAVID ROBERTS, R.A.—AN EXHIBITION of the WORKS of this Eminent Artist, consisting of Paintings, Drawings, and Sketches in Oil and Water Colours, is NOW OPEN to the Public at 9, Conduit Street, Regent Street, from 10 to 8.—Admission, 1s.

HOUSE OF COMMONS, painted by JOHN PHILLIP, Esq., R.A., for the Right Honourable J. E. Denison, M.P., Speaker of the House of Commons, containing upwards of Thirty Portraits, from Sittings, NOW ON VIEW, at Moore, M'QUEEN & Co., 10, Fenchurch-street.—Admission, by card, 10s. to 5 daily.

MR. MOREY'S COLLECTION of MODERN HIGH-CLASS PICTURES is ON VIEW at the Royal Exchange Fine Arts Gallery, 54, Cornhill. This Collection contains examples of Rosa Bonheur—Hook, R.A.—Clarkson Stanfield, R.A.—Phillip, R.A.—Roberts, R.A.—Goodall, R.A.—Cooke, R.A.—Ward, R.A.—Maclean, R.A.—Greswick, R.A.—Pickersill, R.A.—Dobson, A.R.A.—Cooper, A.R.A.—Leighton, A.R.A.—Calderson, A.R.A.—Sant, A.R.A.—P. Nasmyth—Gale—Duffield—Gallait—Gérôme—Williams—Duverger, &c.—Admission on presentation of address card.

ROYAL POLYTECHNIC.—"Very amusing Novelty."—After Professor Pepper's Optical Lecture at 2.15 and 7.30, Exhibition of the "Carte de Visite" of any visitor on the screen, by Chubburn's (of Liverpool) Lantern. The "Carte de Visite" is shown 20 feet high. N.B.—Exhibition of the Crystals from the Human Breath as usual.

SCIENCE

MEDICAL BOOKS.

The Muscles and their Story, from the Earliest Times. By J. W. F. Blundell, M.D. (Chapman & Hall.)

This work is professedly based upon the well-known treatise of Mercurialis, 'De Arte Gymnastica,' and certainly gives one of the most com-

plete accounts of the gymnastic arts with which we are acquainted. The object of the author has been to show the importance attached by the nations of antiquity, especially the Greeks and the Romans, to systematic exercise of the human body. The point of view from which he regards this subject, is not that of modern physiology, but the experience of past times. We are inclined to think that the respect for antiquity is declining amongst us, and that no recommendations of Hippocrates, Galen, Aristotle, or Celsus, would have much influence, unless backed up by the discoveries of modern science and the experience of the present day. That an organ to be maintained in health must not be diseased or over-taxed, is an axiom of modern sanitary science, which applies to muscles, as well as nerves and every other organ and system of organs in the body. In our present artificial system of society, in spite of its great and increasing intelligence, there is, no doubt, a constant tendency to overwork some parts of the body at the expense of others, and it is well that those who are not called upon to get their living by constant exercise of their muscles should be reminded of the importance of the health of these organs to the welfare of the whole body. Dr. Blundell's work goes over very interesting ground, and in giving an account of the exercises and bathing of the Greeks and Romans affords an interesting glimpse of the habits of the most polished nations of antiquity. It will be, however, very obvious to every reader, that it would be impossible for us to imitate the practice of these nations. Neither the habits nor tastes of the most luxurious amongst us would enable them to spend the time in bathing, anointing, walking, running, riding and driving, which seemed to be the regular practice of a Greek or Roman. Nor do we find any proof afforded that such practices prolonged life, or were more effectual than the methods now adopted in curing disease. At the same time we recommend Dr. Blundell's book as very agreeable reading, and containing many hints which those who are suffering from the want of exercise would do well to consider.

Clinical Lectures, and Reports of the Medical and Surgical Staff of the London Hospital. (Churchill.)

It has often been regarded as a reproach to the medical and surgical officers of our London hospitals, that their contributions to the literature of their profession is not more systematic. We have excellent lectures and papers, but no combined efforts at observation and numerical results. The present volume is a series of separate contributions by the surgeons and physicians of the London Hospital, and they contain much valuable information. Such articles contain facts for future generalizations. What is really wanted to place the art of medicine on a more secure basis, is the collection of individual cases, in such a way that numerical results may be obtained. Till this is done, the treatment of disease will always depend on the tact of the practitioner, and whether he wields the drugs of the British Pharmacopœia, cold water, or homeopathic globules, the results will be apparently the same. The shortcomings of legitimate medicine, and through which all forms of quackery are its successful competitors, lie in the absence of definite proof that one system of treatment is better than another. This proof can only be given by numbers; and, oppose it as they may, the orthodox practitioners may rely on it, it is only when they study disease and its treatment from a scientific point of view that they will establish their claim to the confidence of the public in its cure. Our hospitals are grand fields of observation, but it is only when doctors, like astronomers, condescend to reduce individual facts to general laws, that a scientific practice of medicine will be established.

Hand-Book of Skin Diseases for Students and Practitioners. By Thomas Hillier, M.D. (Walton & Maberly.)

Dr. Hillier, as physician to the skin disease department of University College Hospital, delivers a course of lectures on skin diseases to the pupils of that hospital. Not being able to recommend any existing work, he has been induced to draw up as a guide to his class a work of his own.

We think he has produced a very useful manual. Without pretending to give anything new, Dr. Hillier has presented in his manual a most judicious summary of the various works and monographs on skin diseases. Other classes besides those at the University College Hospital, and medical practitioners in general, will find this volume useful as a refresher, and as a book of reference.

SOCIETIES.

ROYAL.—Feb. 23.—J. P. Gassiot, Esq., V.P., in the chair.—The following papers were read: 'On New Cornish Minerals of the Brochantite Group,' by Mr. N. S. Maskelyne.—'Preliminary Notice on the Products of the Distillation of the Sulphobenzolates,' by Dr. Stenhouse.—'Preliminary Note on the Radiation from a Revolving Disc,' by Messrs. B. Stewart and P. G. Tate.

GEOGRAPHICAL.—Feb. 27.—Sir Roderick I. Murchison, President, in the chair.—The papers for the evening embraced the discussion of subjects connected with Arctic Explorations.—Mr. C. R. Markham read a paper 'On the Origin and Migration of the Greenland Esquimaux.'—Capt. Sherard Osborn read a brief account of the plan of North Polar Exploration, recently suggested by Dr. Petermann, in a letter addressed to Sir Roderick Murchison.

GEOLOGICAL.—Feb. 17.—Annual Meeting.—W. J. Hamilton, Esq., President, in the chair.—The Secretary read the Reports of the Council, of the Museum and Library Committee, and of the Auditors. The remarkable increase in the numbers of the Society and the condition of the Society's finances were stated to be very satisfactory. The President announced the award of the Wollaston Gold Medal to Thomas Davidson, Esq., for the highly important services he has rendered through many years to the science of geology by his critical and philosophical works on Fossil Brachiopoda; and, in handing the medal to that distinguished paleontologist, he commented on the valuable contributions to science furnished by him to the volumes of the Palaeontographical Society, remarking that their value was much enhanced in consequence of the illustrations having been drawn by the author himself. The President stated that the balance of the proceeds of the Wollaston Donation-fund had been awarded to J. W. Salter, Esq., in recognition of his valuable services in the elucidation of paleozoic fossils, and to assist him in completing his monograph on British Trilobites, and placed it, together with a diploma to that effect, in the hands of the eminent recipient. Mr. Salter briefly thanked the Society for this testimony of their approbation. The President read his Anniversary Address. The ballot for the Council and Officers was taken, and the following were duly elected for the ensuing year:—President, W. J. Hamilton; Vice-Presidents, E. Meryon, M.D., J. C. Moore, Sir R. I. Murchison, and Prof. A. C. Ramsay; Secretaries, P. M. Duncan, M.B. and W. W. Smyth; Foreign Secretary, R. A. C. Godwin-Austen; Treasurer, J. Prestwich; Council, R. Chambers, P. M. Duncan, Sir P. de M. Egerton, Bart., M.P., R. Etheridge, J. Evans, Rev. R. Everest, R. A. C. Godwin-Austen, W. J. Hamilton, Prof. T. H. Huxley, J. G. Jeffreys, Prof. T. R. Jones, M. A. Laugel, J. Lubbock, E. Meryon, M.D., J. C. Moore, Prof. J. Morris, Sir R. I. Murchison, R. W. Mylne, J. Prestwich, Prof. A. C. Ramsay, W. W. Smyth, M.A., Rev. T. Wiltshire, and S. P. Woodward, Ph.D.

Feb. 22.—W. J. Hamilton, Esq., President, in the chair.—C. Gainer, Esq., J. W. Judd, Esq., F. R. Spry, Esq., the Hon. A. Strutt, and S. L. Waring, Esq., were elected Fellows.—The following communications were read: 'On the Lower Silurian Rocks of the South-East of Cumberland, and the North-East of Westmoreland,' by Prof. R. Harkness.—'Note on the Volcanic Tuff of Latacunga, at the foot of Cotopaxi; and on the Cangáua, or Volcanic Mud, of the Quenian Andes,' by R. Spruce, Esq.—'On the Discovery of Flint Implements in the Drift at Milford Hill, Salisbury,' by Dr. H. P. Blackmore.

BRITISH ARCHEOLOGICAL ASSOCIATION.—Feb. 22.—G. Godwin, V.P., in the chair.—Mr. W. Rix communicated a paper 'On the Customs and Prerogatives belonging to the Towne of Glensforde, in Suffolk.'—Mr. J. T. Irvine sent drawings of remains in the churches of Bradford-on-Avon and Ashton Steeple.—Mr. G. Vere Irving read a paper 'On the Swords of Andrea Ferrara,' illustrating his subject by many examples and rubbings with varied characteristics.—Mr. Halliwell exhibited a beautiful Seal of the Guild of Holy Cross, at Stratford-on-Avon, which he had never met with before.—Mr. Pettigrew exhibited a very fine Seal of the City of Colchester. It is of elaborate design and excellent execution.—A paper, 'On the Finding of a large Collection of Saxon Coins at Ipswich,' by Mr. Francis, was read.

SOCIETY OF ARTS.—Feb. 22.—W. Hawes, Esq., Chairman of Council, in the chair.—The paper read was: 'On the Municipal Organization of Paris, particularly with regard to the Public Works,' by Mr. G. R. Burnell.

INSTITUTE OF ACTUARIES.—Feb. 27.—C. Jellicoe, Esq., President, in the chair.—A paper was read by Mr. Woolhouse 'On the Adjustment of Numerical Tables,' being the sequel to two former papers on 'Interpolation' and 'Summation.' When a series of numbers are known to essentially depend on some fixed law or mathematical function, their general accuracy may be tested and adjusted by observing the progression of a suitable order of differences, as the existence of any isolated error is then prominently shown by a characteristic interruption of the law of progression. Some useful and easy practical rules are laid down for the detection and revision of all such errors, and their efficacy is such that if, for example, a number of promiscuous errors were introduced into a page of a table of logarithms, or in any table computed according to a given mathematical law, the rules, when applied to the differences, would have the effect of practically eradicating the several errors and restoring the table to its original state of accuracy. The author afterwards enters upon an elaborate and interesting mathematical investigation of other more recondite methods for eliminating the displacements produced by a consecutive and irregular series of small imperfections, the disturbing effects of which on the differences are blended together without exhibiting any individual traces.

MATHEMATICAL.—Feb. 20.—Prof. De Morgan, President, in the chair.—The following papers were read: 'Geometrical Inversion considered as an Independent System,' by Dr. Hirst.—'Strictures on the Laws of Motion,' by Mr. Bompas.—Mr. B. Gompertz was elected a Member; and Mr. Percy Harding and the Rev. G. H. Rouse, were proposed as candidates.—Mr. W. Jardine was appointed an Honorary Secretary and Treasurer.

MEETINGS FOR THE ENSUING WEEK.

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| MON. | Royal Institution, 2.—'Electricity,' Prof. Tyndall. |
| — | Entomological, 7. |
| — | Asiatic, 8. |
| — | Architects, 8. |
| — | Society of Arts, 8.—(Cantor Lecture) 'Geology and the Arts and Manufactures,' Prof. Ansted. |
| TUES. | Ethnological, 8.—'Destruction of Aborigines of Chatham Island by a Maori Invasion,' Mr. Travers; 'Inhabitation of Asia Minor, previous to the Greeks,' Mr. Hyde Clarke. |
| — | Engineers, 8.—'Drainage of Paris,' Mr. Hederstedt. |
| — | Photographic, 8. |
| — | Royal Institution, 3.—'Introduction to Study of Chemistry,' Prof. Hofmann. |
| WED. | Archæological Association, 8.—'MSS. relating to Cardinal Wolsey,' Mr. Read; 'Discovery of Roman Villa, Garnet Bay, S.W. Rev. Mr. Kell. |
| — | Society of Literature, 8. |
| — | Society of Arts, 8.—'Gordon Gine,' Mr. Colburn. |
| — | Microscopical, 8.—'Diatomaceæ,' by Dr. Greville. |
| — | Graphic, 8. |
| — | Geological, 8.—'Echinodermata from Arabia, &c.,' Mr. Martin Duncan; 'Fossil Contents of Caves at Windmill Hill, Gibraltar,' Mr. Buck and the late Dr. Falconer; 'Assured Occurrence of Human Bones in the Nile and Ganges, &c.,' late Dr. Falconer. |
| THURS. | Royal Academy, 8.—'Sculpture,' Prof. Westmacott. |
| — | Royal Institution, 3.—'Introduction to Study of Chemistry,' Prof. Hofmann. |
| — | Royal, 8. |
| — | Antiquaries, 8. |
| FRI. | Royal Institution, 8.—'The Eozoon, or earliest known Fossil,' Prof. Ramsay. |
| SAT. | Royal Institution, 3.—'Nervous System,' Prof. Marshall. |

FINE ARTS

Tuscan Sculptors: their Lives, Works, and Times. With Illustrations. By Charles C. Perkins. 2 vols. (Longman & Co.)

Mr. Perkins, an American gentleman, who has spent many years in Italy and in the study of Italian sculptural Art and Art-records, presents us with the result of his researches, and illustrates his text with etchings and woodcuts. A tolerable draughtsman and a careful writer enters upon the rich field of Tuscan sculpture with great advantages to himself; the profitability of these powers to the reader of the work before us is enhanced by the fine appreciation for the subtle spirit of Art which its author displays. The very subdivisions of his subjects into the works of the "Architectural Sculptors," the "Allegorical Sculptors," the "Pictorial Sculptors," and the "Tares among the Wheat," suggests—apart from the apparent whimsicality of the last title—the spirit in which Mr. Perkins has entered upon his task.

Our author's inquiries in Italy have not been confined to Tuscan sculpture; in these volumes, however, he restricts himself to that subject, leaving the history of the art as practised in the northern, southern and eastern divisions of the peninsula for a future opportunity of publication. In order that the whole theme of design in Italy may be fitly illustrated by the beginning of his work, and while treating of its noblest phase, he gives a sketch of the art before its revival, as "necessary for the better comprehension of Tuscan sculpture, whose links with the past, from the days of Nicola Pisano to Michael Angelo, are many and clear." This necessity brings a reference to the sculpture of Egypt to which we must demur, although our author has Plato—as quoted by Dr. Brunn—on his side. The style of Egypt under despotic rule is said to have been immutable: "Plato remarks, that in his time Egyptian art was neither better nor worse than that of a thousand years before." We know enough of antique Egypt to conceive how a Nile man would have smiled at Plato's words, and declared that even with his nation time had not stood still. There may have been Conservative critics of Cleopatra's reign to annotate Plato, to the effect that their country's art, from that of Thebes proper to that which wrought at Philæ, was in a stage of decline.

We have a sketch of Etruscan or the earliest Tuscan sculpture, where due attention is given to its characteristic feeling for the grotesque, and the effect of Egyptian ideas upon it (notwithstanding their fundamental differences), which was followed by that produced by the art of the Æginetans and the more developed Greeks. How devoted to sculpture these precursors of the Tuscans were, appears by the fact that the Romans took from Volsinium (a.c. 276), no fewer than 2,000 statues in bronze. The *aurifices* of the Etruscan time have re-appeared not only in the Middle Ages, but in the present day; their work was prized not only by Lorenzo de' Medici, but by Pericles; the man who buys filigree in Florence does what was done in the same city more than a thousand years ago.

What sort of a school might have been developed by the native Italian artists had they not been swamped by the influx of Greek carvers under Hadrian's patronage it would be hard to say; we feel that the irrepressible genius of the races expanded at a much later age, and it is not unreasonable to fancy that in the great artists of the true Renaissance—the sculptors of the cinque-cento, and the quattro-cento periods—Verocchio, Donatello, Della Robbia, and Leonardo, that is, if we are to believe what

is told of the achievement of the all-glorious Da Vinci with regard to his equestrian statue of Francesco Sforza—that native and national spirit pronounced itself, not always fortunately it may be, but with a splendour and vigour not to be denied, which is as easily to be distinguished from the antique Greek as from the mediæval Gothic style, and which, had circumstances not corrupted it, might have escaped the vulgar *bravura* of Bernini and the pretty amenities of Algardi for a longer reign than fortune permitted. Long before Bernini's time the decadence had begun, most powerfully urged as it was by those who believed in Michael Angelo rather than in themselves, who must have disgusted the spirit of Buonarroti with their mockeries of his inspiration. We might not have had to record the fall of Tuscan sculpture in its prime had the men of Italy understood Art, or loved her well enough to suppress the contortionists and florid carvers who styled themselves sculptors in her despite. In the same way, there would be better hopes for modern sculpture did its professors understand it in Flaxman's spirit or that of their own antique models, and if our patrons valued at their proper level the would-be Greeks, Thorwaldsen, Canova and those of more recent date, who are believed to be great because they make the best of sham antiques.

By means of studying the antique sarcophagi which line the corridors of the Campo Santo at Pisa, Mr. Perkins believes Nicola Pisano to have derived his earliest perception of the state of sculptural art in his own day and to have been enabled to revive it in Italy. This statement of Vasari's has been strongly controverted by recent writers. The author's view of his subject is so philosophically considered that he does not content himself with treating of the works of such and such a man, but endeavours to illustrate their spirit by discoursing of the political circumstances of the time, all of which had so potent an influence on Art. He does this concisely. Thus Nicola Pisano's career is intimately connected with the struggles of the Papal and the Imperial powers, inasmuch as he was architect to Frederic the Second; at the date of his appointment he was scarcely fifteen years of age, and very shortly afterwards employed in completing the castles Capuano and Del Oro at Naples. How much Pisano learned from the bas-reliefs on the sarcophagi of his native city may be distinguished by study, as suggested by Mr. Perkins, of his earliest sculptural essay, the noble and pathetic 'Deposition from the Cross,' in a lunette at S. Martino, Lucca. It is not to be forgotten, however, that this is a conjecture. Neither Phidias himself, in the pediment of the Parthenon, nor any Gothic architectonic sculptor, succeeded better in accommodating his design to the space to be filled than did Pisano in this work. The grandeur of the figure of Joseph of Arimathea, who holds the weighty body of our Lord while Nicodemus draws forth the nails from his feet, and the intensely pathetic pose of the Virgin, who, in strict accordance with the legend, clasps the pendent hand of her Son, mark beyond all challenge this artist as one of the most consummate masters. We have on a former occasion recommended to the Department of Art that a cast of this noble relief should be obtained for the national collection; its interest is double on account of being the native production of Pisano's genius, without much labour, but decidedly with an immense amount of thought. We should be glad to obtain also casts of the Madonna by the same artist, which is outside the Misericordia, Florence, prototype of all the Madonnas of the great Pisan school.

As an example of Mr. Perkins's discrimination, let us point to the passage relating to the Arca di San Domenico, at Bologna, which work, as he says, is interesting as an epitome of sculptural styles, from the thirteenth to the seventeenth centuries, from the hands of Nicola Pisano to those of Boudaud, the Frenchman of the latter period. There are casts of parts of this work at the Crystal Palace. The Gothic motive which Giovanni Pisano employed—with less grace than its proper professors—is exemplified in the group of Pisa and her attributes, in the Campo Santo of the city, and well engraved by Mr. Perkins. The author traces the progress of design in the Tuscan school by the skillful composition of Andrea Pisano on the gate of St. John at Florence, a sculpture almost as Gothic as it can be, and remarkable for the beauty of its draperies. Nino Pisano comes next; if anybody wants to see with what sprightliness and love of beauty this delightful artist could work, let him examine the statue—of which the Crystal Palace contains a cast—known as the Madonna della Rosa, in the Chiesa della Spina at Pisa; which, however devoid of Giottoesque severity, is far beyond Arnolfo's rigid, quasi-classical Virgin in S. Domenico at Orvieto. Balduccio, the Giottoesque sculptor of the tomb of St. Peter Martyr, succeeds the Pisani and Arnolfo del Cambio (Di Lapo), to be followed by Orcagna in Or San Michele, whose exquisite style appears in 'The Marriage of Joseph and Mary,' here engraved.

The Sienese school is next dealt with; the works of the early masters preserved in the Cathedral of Orvieto serve to illustrate the spirituality of the noble school, less beautiful as it was in its manifestations than that of Pisa; at a later date and in G. della Quercia's hands, the inherent sensuousness of the Italian nature in the fifteenth century broke forth in a more prosaic method of treatment. The pictorial sculptors, Ghiberti and Donatello, are treated with great skill by the author; he points out the distinction that should be made between their inspirations.

We are afraid Mr. Perkins is a little credulous when he attributes the so-called Donatello's 'Christ in the Sepulchre' (No. 7577, South Kensington Museum) to that admirable executant. The reader who follows the subject before us beyond this point will find the author's discrimination admirably useful in the accounts of the Della Robbias, Civalti, the Rossellini, Mino da Fiesole, Verocchio, and his brother pupil Desiderio da Settignano, Leonardo da Vinci and Rustici, all of whom are included in the list of pictorial sculptors. The 'Tares among the Wheat' are Pollajuolo, the Majani, Montelupo, Sangallo, Rovezzano, and Torregiano. Take this almost forgotten anecdote of Rovezzano and the strange fortune of one of his works. Cardinal Wolsey commissioned him to execute a tomb in St. George's Chapel, Windsor; the sculptor wrought upon it for five years, when his patron lost all but a share of the common grave. Henry the Eighth desired to have it finished for himself; such was not its condition when the king died, and his body was placed in Jane Seymour's tomb. Charles the First coveted the monument, but its figures of copper were melted by order of the Parliament, and only the sarcophagus spared, to become at last the resting-place for the restless Nelson in St. Paul's. Nelson's monument cannot be got finished although he has been dead nearly sixty years.

Michael Angelo gets a section to himself in this book; the sketch of the progress of his mind and art is well worth reading even by those who may have read a dozen books on the same subject. The remainder of the second

volume before us is devoted to Cellini, Bandinelli and his scholars, to Tribolo and John of Bologna. In a future edition of this excellent work Mr. Perkins will do well to enlarge his lists of the great sculptors' works.

FINE-ART GOSSIP.

THE Secretary of the Royal Academy has given the usual notice that pictures and sculpture for exhibition must be sent in by Tuesday the 4th of April.

The Pugin Travelling Studentship in Architecture has been obtained by Mr. J. T. Perry, of Sloane Street.

Mr. Millais will send to the Royal Academy, we believe, a picture, the design of which is known to his friends. This represents the departure of the Romans from Britain, or rather an incident in that transaction. The scene is on the sea-shore; at a little distance in the picture is a Roman galley, preparing for departure; nearer is a boat; in front, on the land, are two figures, a Roman soldier and a British woman, his wife or mistress: she is in great distress, he taking leave. The same artist will probably contribute a second picture, the subject and general design of which were included in the 'Illustrations to the Parables,' published by Messrs. Dalziel not long since. This is 'The Devil sowing Tares.' The picture which has been so much spoken of, representing 'Joshua bidding the Sun stand still,' will not, it is understood, be completed. It is pleasant to record any instance of good feeling and kindness; let us then add to the above that, quite recently, it became Mr. Millais's turn to attend the Life School at the Royal Academy, as visitor; the first occasion since his election as R.A. He attended to the duties of the office with so much zeal, and proved himself so excellent a teacher, whether with regard to courtesy of demeanour or technical power, that the students were only deterred from presenting to the artist a written expression of thanks by the lack of a precedent to that effect.

St. Patrick's Cathedral, Dublin, has just been reopened after restoration at the sole expense and under the direction of Mr. B. L. Guinness. This event took place with much ceremony on the 24th ult. An idea of the state of that edifice, ere the restoration was begun, will be obtained, when we state that the exterior soil of the graveyard had risen eleven feet on the east side, while on the south it was six feet above the original level; much of the lower portions of the piers within the cathedral was concealed by the like accumulation; on the north side, as usual, the accumulation was comparatively trifling. The interior has been cleared out, the floor brought to its former level, displaying the height of the interior to great advantage; the organ removed from under the chancel arch, where it effectually spoilt the proportion of the building. Professional opinions do not entirely support Mr. Guinness in respect to the manner in which he has caused some portions of the work to be done; nor do those opinions accord with his upon some of the changes recently effected in St. Patrick's; it is, however, too probable, that had Mr. Guinness not done the thing it would have remained undone, so that ultimately there would have been no cathedral to restore. Mr. Guinness is reported to have expended not less than 156,000*l.* on this work, and to have given the best of his energies to it during more than four years. Our readers may conceive the complacency with which the folks of Dublin, the peers of Ireland, the knights of St. Patrick, the clergy of the diocese, and the dean and chapter of St. Patrick's must have entered upon possession of the church, in which they are all more or less interested, when, complete to the very carpets, it was presented to them by a private gentleman.

Mr. Beal, of St. Paul's Churchyard, publishes a handy little box of water-colours, suitable for illuminating purposes. The price is small, the colours are bright.

Most of our readers who care for ancient Art and take interest in ancient history, will join in a protest against the proposed destruction of "Colston's House," the sole relic of the domestic architecture

of Bristol when that town rose to be a great commercial centre. The building in question not only includes portions of Norman work, but some fragments of thirteenth-century execution, and, as if to complete its interest, important portions of fifteenth-century origin, and two superb Elizabethan rooms built by the man whose name the house has borne so long. It does not appear that the destruction of this edifice is by any means a work of necessity or required in order to furnish the fittest site for the proposed assize-courts of Bristol.

MUSIC AND THE DRAMA

THE SOCIETY OF ARTS, AND MUSIC.

THE circular of the Society of Arts, here adverted to a fortnight since, is an object of fair discussion; since the more attention that is directed to the question the greater is our chance of something sound and serious being accomplished towards gaining what it will be remembered the *Athenæum* has always advocated—some healthy recognition by Government of music as an object worthy of care.—The Society of Arts will seem to some late in moving, and to arrive "the day after the fair" with its queries and considerations. Six years ago, the matter was broached there in a paper by Mr. Henry F. Chorley, in which some of the most obvious necessities of Music in this country were laid out to view, and these for the first time before a Society not exclusively musical. The result was a curious straggling away from the discussion of the main subject into a secondary one, the formation of a committee (in imitation of a French model) to adjust and decide on what musical pitch should be,—an investment of sincere labour and ingenious talk which came to nothing. Later, there was formed a second committee to discuss educational matters and to confer with the authorities of the Royal Academy of Music in the hope of persuading them to amend their ways. Naturally enough, those potentates behaved very much after the fashion of *Lady Margaret Belenden* in 'Old Mortality,' when she turned on *Mause Headrigg*, with "The error of my ways, ye uncivil woman!"—But they were put on the alert; and under the pressure of a petition signed by many and sundry musicians (when did ever petition lack signatures, contributed by fear, or credulity, or thoughtlessness?) Government was prevailed on to support the Academy, as it stands, by its dribble of 500*l.* a year. This done, we cannot but repeat that we fear the Society may have moved too late. "Time was—Time is—Time is no more!" said the Brazen Head,—and it never uttered after.—The old Royal Academy of Music having been thus accredited, will hardly now feel itself modest enough to pick its notorious defects to pieces. "It is of no use," as Mr. Costa said at the Society of Arts, in respect to the discussion on Mr. Chorley's paper, "to patch an old coat." Meanwhile, private academies are rising, which bid fair in some measure to provide for the want.

CONCERTS.—We hardly need say that Handel's 'Israel' is probably not so perfectly given anywhere in Europe at the time present as at Exeter Hall, by the *Sacred Harmonic Society*.—Yesterday week's performance of that sublimest of descriptive oratorios was a very fine one.

The *Crystal Palace Concert* on Saturday last was, as usual, one of great interest. When Schumann's Symphony in D minor was introduced last November twelvemonth at the *Crystal Palace Concerts*, we attempted to set it in its place as among the best works of one whom we must hold to be an ungracious and unequal writer—certainly an artist—but one belonging to a time of disease and decay. There is, then, no need to return to the subject in detail, since acceptance or rejection has nothing to do with the value of a given creator. M. Gounod was, to our apprehension, as much a reality in 1851, when we were pursued by approbrium for pointing him out as a rising composer, as he is now, when publishers are fighting for his works. That which was crude in Beethoven's last compositions will remain to be crude,—at least till "Music shall untune the sky." Granted some expe-

rience, some faculty of discernment (without which no one should attempt criticism), a first hearing, we maintain, in some important respects, to be as decisive as a last one. The music we must distort our judgment into liking may, by that very process, be proved to be itself distorted.—It is true, also, that preferences for a seductive style may fade when the receipt for the manner is found out; thus with many the love which Spohr's music inspired has already gone by.—But the converse does not hold good with regard to antipathy and disapproval in such persons as have no purpose of being for or against any fashion, but of enjoying, in all their strength and simplicity, the good and the clear things of Art—no matter whence they come. The pianist at Sydenham was Mr. Cusins, who played Beethoven's Triple *Concerto* for Pianoforte, Violin and Violoncello, with Herr Straus and M. Daubert, and played exceedingly well.—To-day Herr Abert's 'Columbus' Symphony will be given, and Spohr's 'Cecilian Ode.'

At the *Beethoven Society's Concert*, on Saturday night, a very fine performance of Beethoven's Trio in E flat, Op. 70, was the least familiar among the concerted pieces; the artists being M. Dannreuther (who is rapidly rising into notice as a player in public), Herr Wiener (a good and steady violinist, who is new to us), and Signor Pezze. The humorous *allegretto*, which may almost pair off with that of the "Little Symphony" in F, and the splendid and vigorous *finale*, are in the master's best style. In the latter movement, the force and boldness of the ideas are among those examples of inspiration in which he is without a peer.—There is perhaps a certain thinness in the opening *allegro*, which demands more tone than any pianoforte possesses, though the movement rises towards its conclusion; and this possibly may be the cause why the Trio is less in request than that in D major, with which it bears company.—We can only further mention, in reference to this Concert, the singing of Miss Julia Elton, a young lady with a pleasing, low voice, and who gave Haydn's fine but sombre "Spirit Song" as only a well-trained artist can give it.

Monday's *Popular Concert* was a Beethoven night; the pianist was Madame Arabella Goddard; the violinist, Herr Straus; and Mr. Sims Reeves sang 'Adelsaida.' On Monday next, Herr Joachim will appear.

Quackery cleaveth to our door-posts with a terrible persistence, and especially, it must be sorrowfully added, to the doors of England's musical temples. Take a concert bill which has been flaring over London during the last week—promising us a sacred, jolly and picturesque entertainment for the opening of Lent, on which day Orthodoxy will not let the "poor players" play their tricks.—We purposely omit all names:—

"Ash-Wednesday evening, March 1, at Drury Lane Theatre.—The most popular pieces from Handel's 'Messiah' and 'Judas Maccabeus,' Haydn's 'Creation,' Beethoven's 'Mount of Olives,' Mendelssohn's 'Elijah' and 'St. Paul,' Spohr's 'Calvary,' Méhul's 'Joseph,' and Rossini's 'Stabat Mater' and 'Mose in Egitto,' together with a miscellaneous selection, comprising vocal and instrumental works by the greatest masters. The London Choral Union (200 voices). Selections of national Welsh music, accompanied by a band of harps, in honour of St. David's day (March 1). A new song, entitled 'The Loss of the Bombay,' will be sung on the occasion.—Burthen, 'One cheer, then, for Mandeville, fearless and true; and one cheer more, James McMahon, for you; and Cheer upon Cheer for the jolly-boat's crew!' Cheers in which it is hoped the audience will heartily join. 'God Bless the Prince of Wales,' 'Welcome, Alexandra,' and Arne's 'Rule Britannia,' will also be given."

—Who can wonder that if such a farrago of the 'Messiah,' 'Calvary,' 'James McMahon,' and 'Welcome, Alexandra,' can be put forth on such a day, and by a professor not without pretension, foreigners should shrug their shoulders and sneer when England's musical progress is mentioned?

ROYAL ENGLISH OPERA.—M. Gounod's '*Médecin malgré Lui*.'—At the fag-end of its season, the Limited Liability Company have brought out the only work of real musical value which they have introduced during their singular reign. The one comic opera by the composer who now commands the attention of Europe deserved a better place. But '*Le Médecin malgré Lui*' has, in every circumstance, stood a bad chance in England. It was our disagreeable task not long since to call

attention to the manner in which the French text had been rendered into English. On returning to 'Le Médecin,' with reference to its performance, we must repeat every objection made; perfectly aware the while, that no easy service was here required of the translator. The disregard of difficulties here manifest, however, amounts to callousness or carelessness.—Our remark, however, confines itself to the words for music. The spoken dialogue (which would have borne retrenchment) is better rendered in blank verse; and the inextinguishable drollery of Molière's language, even as thus given, as potentially compels laughter to "hold both his sides," in Covent Garden, as did its maker's wit and shrewdness when *George Dandin* was presented to the French court, in the gloomy vaulted chamber of the Palace of Chambord.—There is no need to tell the story anew; since those who are unfamiliar with Molière (a smaller number it is to be hoped than Mr. Cowden Clarke supposes) may be expected to know Fielding's 'Mock Doctor.' Though on the verge of coarseness here and there, it is rich in lively, farcical situations; and of these M. Gounod has availed himself with that skill, both musical and humorous, which marks the real composer, who can assume whatever mood he will. When it is considered, in conjunction with the devotional effect produced by his 'Solemn Mass,' and the sentimental and impassioned beauty of his 'Faust,' those will be bold beyond common courage who henceforth say that he has only one colour on his palette,—one string to his lyre.

The music is remarkable as having been written for singers of the most moderate attainments, one excepted—the baritone *Sganarelle* (in English, *Dominique*), whose song, 'Vive la Médecine,' which opens the third act, has a dash and brightness which demands a first-class artist, the more as he must be able to persist in a rapid tempo. To do this well (as all who know what the Germans call the *Champagne* song, in 'Don Juan,' must admit) is not easy. His former air, in the first act, 'Qu'ils sont doux,' makes its own effect by the quaintness of the music, and the subtlety of the instrumentation. This may be said of *Leander's* delicious serenade, 'Est-on sage?' in the second act, the phrases of which have a grace which no one save an idiot could miss, upborne as they are by most exquisite orchestral treatment.—Another remark has to be offered in place of that more deliberate study of a work sure to keep the stage which we may one day give. In none of M. Gounod's more ambitious operas is affluence of idea and his power over continuous composition (a quality even now contested) more clearly evident:—see the *Trio*, No. 4, in the first act, especially towards the close, where the three voices and the orchestra work together with such admirable independence:—see the chorus of woodcutters which closes the act; and the important *sextuor* in the second act, the symphonic phrase of which is thrown out with a grand freedom only exceeded by Signor Rossini's, in the opening of the duet for men in 'Guillaume Tell,' and the conduct of which is in the highest style of concerted music.

The opera is legitimately and brilliantly successful. The principal artists in it are Miss Poole (who has hardly bitterness enough for *Martine*, the Doctor's wife), Miss Huddart as *Jacqueline*, the nurse, Miss Thirlwall as *Lucinda*; Mr. H. Corri as *Dominique*, Mr. Haigh as *Leander*, and Mr. A. Cook as *Geronte*. All are at their best; sing as if inspired by delight in the music, and act merrily.—Mr. Corri has raised himself by the performance of his part, which is the most important one. He had already proved himself our best English *buffo*, in 'Le Domino Noir.'—There were more *encores* on the second than on the first night—among these, the 'Fabliau,' which shows Mr. Haigh to his best advantage. Had 'Le Médecin' been produced earlier in the season (and, be it repeated, it is an opera requiring only one first-class artist), it might have given a musical spirit and character to the proceedings of the English Opera Company, in the long run, worth all the money gained by one-legged prouettes, the charm of which can be neither exceeded—nor repeated.

ST. JAMES'S.—A new drama by Mr. Leicester Buckingham was produced on Saturday. It is entitled 'Faces in the Fire,' and is an adaptation of an old French comedy—'Mathilde, ou La Jalouse,' by MM. Bayard and Laurencin. Placed on the stage with the richest of accessories, and performed by a well-practised company, including Mr. and Mrs. Charles Mathews, the play appears with advantages which secure its reception. It is in three acts, the second concluding with a striking situation, and the third sustained with considerable ability. The strength of the piece, however, consists in its giving an opportunity for Mrs. C. Mathews to exhibit her pathetic powers, which she does in a manner to raise our estimation of her as an actress. Her position is that of a mother whose love for her son has been intensified by her having for years concealed her relationship, and whom, being under the guardianship of her second husband, she is afraid of losing by his being shipped-off to an appointment in Melbourne. Her agonies in this contingency are forcibly expressed by the author, and receives from Mrs. Charles Mathews an interpretation which shows them in their most excited form. In her efforts to secure the restoration of her son, she consults a friend and neighbour, whose wife (Miss Herbert) is of a jealous disposition, and thus gives rise to scenes in which the more violent passions are exhibited on all sides. This rather serious action is relieved by the introduction of one Mr. Cecil Vane (Mr. C. Mathews), whose absurd interferences with other people's business lead to mischief which he has not brains enough to understand. Here the vivacity and peculiar style of the actor come in aid of the impression, and the result is irresistibly humorous and amusing. The merits of the comedy altogether are of no common order, and are, besides, precisely of a kind to be acceptable to a fashionable audience.

PRINCESS'S.—A new farce, by Mr. David Fisher, was produced on Monday. It is entitled 'Heart-strings and Fiddle-strings,' and, like all actors' plays, consists mainly of stage situations, so contrived as to set in the best light the principal character, which is supported by the author himself. The hero is a professional violinist, *Mozart Ludwig von Beethoven Smith*, who, to allure his innamorata, *Ellen Wilkinson*, a teacher of music (Miss Emma Barnett), from an adjoining apartment, executes a difficult composition on his violin, and succeeds in his object. Mr. Fisher, in exhibiting his accomplishment in this respect, won a well-merited *encore* from the audience.

MUSICAL AND DRAMATIC GOSSIP.

Mr. Gye announces that the Royal Italian Opera will commence its performances this year on the 23rd proximo.

Miss Louisa Pyne will this evening take a benefit; the music chosen being 'Satanella,' and a Concert.

The Musical Society announces for its first concert Mr. H. Smart's 'Bride of Dunkerron.'

The ritual music at Cardinal Wiseman's stately obsequies in the Moorfields Chapel, was Novello's arrangement of the Gregorian Requiem. Solemn musical services in *memoria* have been announced in most Romish places of worship, Mozart's 'Requiem' being the Mass most largely called on. Is Cherubini's finer setting of the service for the dead to be overlooked for ever in this country?

We perceive by the *Orchestra* that, failing its production on the stage (rendered almost impossible by the nature of the story), M. Gounod's 'Reine de Saba' will be shortly performed as concert-music at Sydenham. There, too, during the season we are to have two choral concerts made up of school-singers, on the largest scale, conducted by Mr. Hullah and Mr. Martin. The performance of M. Gounod's 'Messe Solennelle,' at Manchester, has created such a lively sensation that the work will be shortly given at Liverpool, by the Philharmonic Society. Why should not the *Sacred Harmonic Society*, we ask once again, take heart of grace, and provide itself with another "as sure a card" as any already in its hand?

Mr. Halle intends to produce the *scherzo* and

andante of Herr Abert's 'Columbus' Symphony, reviewed some weeks since in the *Athenæum*, at the last of his subscription concerts at Manchester. The whole work will be presented by him next season. A concert will be given at Manchester in the course of March for Herr Ernst's benefit, at which Herr Joachim will perform. The health of the great violinist, we are more sorry than surprised to hear, has undergone no improvement.

The performance of Mendelssohn's 'Trumpet' Overture at Sydenham did not "come off" without a certain amount of civil controversy, as to dates, purposes, &c.,—attended by the usual fuss of indignation against Mendelssohn's survivors and executors, because they will not issue to the public a mass of writings which he did not choose to give out; conceiving them incomplete, and below the mark of his own intention and ambition. No one knew better his purposes in life and art than this great man. He was neither disorderly, nor disordered; and though he lived by his music, from the time when he adopted it as his profession, he never debased himself for lucre, nor wrought at the bidding of any speculator—in this different from such men as the Morlands in painting, as the Mozarts in music, who will sell good, bad, indifferent ware indiscriminately; and who both (the latter especially) may have had a richer vein of original fluency than the composer of the Overture to the 'Midsummer Night's Dream.' That Mendelssohn was scrupulous as to his works may be seen by the thematic catalogue he prepared so carefully; that he felt he was restricted in fantasy, as compared with more spontaneous inventors, is only to us another sign of his strength—not weakness,—since it is clear that every bar he wrote contained a new attempt to arrive at greater nature and freedom in his first thoughts. Surely the wishes of such a man who could (so to say) hold his genius in his own hand, ought to have some authority for those who really honour his grave. Surely open-mouthed curiosity should content itself without breaking into depositories providently arranged of the Great Dead. To any work once laid before the public these remarks cannot apply; but we strongly protest against the indelicacy which would force out to common day that which a man of sane and well-balanced mind, high conscience and shrewd judgment, thought it best to keep back. Meanwhile, one effect of this immoderate eagerness is making itself felt. Persons of mark are increasingly destroying papers, private letters, sketches, to save themselves from the consequences of an indiscretion which, while it seems enthusiastic, is, in reality, not very far from the idle curiosity which used to gather people into the house where Death lay, there to look on the decomposing remains of those who had been either beloved or famous.

Among the deaths of the month just over must be mentioned that of Mr. Amott, the organist of Gloucester Cathedral, and who was used to officiate in his turn as conductor of the Festival of the Three Choirs when the same was held there. He will be succeeded, we are told, by Dr. Wesley.

The news from Paris is varied enough this week. The *Gazette Musicale* now begins to hold out hopes that about the first fortnight in April, the first performance of 'L'Africaine' may be expected. What was written half in jest will probably turn out earnest. It will not surprise any one familiar with the habits of the Grand Opéra if the work does not see the light for some weeks later: anything like an idea of keeping faith with the public being scouted by our neighbours in some matters of organization so wearisomely practical.—The new translation of 'Die Zauberflöte' by MM. Nutter and Beaumont (who have merely tried to refine the text, without, as in the case of 'Die Entführung,' modifying the course of incident) is said to have thoroughly succeeded at the Théâtre Lyrique.—M. Mermet's 'Roland,' which has been tried in two or three provincial French theatres (one not less important than that of Bordeaux), is said to have miserably disappointed expectation. We are not surprised at this; since the acceptance of such incomplete and tawdry music by the Parisians has been a matter of wonder.—Madame Frezzolini has been reappearing at the Italian Opera, in 'Lucia.'—M. Dietsch, chapel-master at the Madeleine, who

for a while directed the orchestra of the Grand Opéra; who composed several masses, and set Herr Wagner's book of the 'Flying Dutchman' (on the music thereof being rejected by the French managers) died the other day, suddenly.—Mr. Wallace is said to be on the way to convalescence.

Herr Hiller's new opera, 'The Deserter,' has been duly produced at Cologne, where its composer is deservedly a favourite.—'Le Cid,' an opera by M. Théodore Gouvy (whose Symphonies live in Germany, though hardly known in his own country, France, and not at all in England) has been accepted at the Theatre in Dresden.—'The Fairy of Elvershoe,' with music by Herr Reiter, is said to have thriven on its production at Wiesbaden. The same good account is given of 'Perdita,' an opera by M. Barbieri, lately brought out at Prague.—Meanwhile, the Bach Society at Berlin have made a resurrection of the comic *Canata*, 'Phœbus and Pan,' by Sebastian the Great, of which some account was given here a few seasons ago.

"These violent delights have violent ends." The following paragraph is quoted from a late contribution of German news to the *Orchestra*, by one on whose correctness reliance may be placed:—"South German papers of this week record that a rupture has occurred between the young King of Bavaria and Herr Wagner, the latter of whom had been treated with such marked generosity..... At the last performance of the 'Fliegender Holländer,' the composer was not at his desk, and the royal box was dark and uninhabited." That ingratitude is worse than the sin of witchcraft need not be propounded anew. If this tale be true, Herr Wagner has, we fear, committed the offence twice: first, against the King of Saxony, to overthrow whom (being his paid servant) he went out on the barricades; secondly, against the King of Bavaria, who, unawed by such precedent, lured the strange visitor to his capital, as has been told. Twice, shall we say?—no, three times, if what we heard at Carlsruhe be true;—namely, that the *de*-composer whom Dr. Liszt picked out when under discredit, obscurity and exile, and by his chivalrous, howbeit mistaken, advocacy, set in the place (such as it is) that he has held in the world of revolutionary German music—on his fraternizing with "our cousin of Bavaria," absolutely had the want of heart to part company from the works and musical proceedings of his benefactor. For a career such as this, disapproval cannot be too severe. Whether Herr Wagner will find a third German sovereign to shelter the insolence of his music, or a second great artist to comfort and assist him when in well-deserved exile, remains to be seen. For the honour of what was a great artistic country, it is to be hoped not.

The Odéon seems to be the theatre in Paris where young dramatic authors of real promise are nursed. A new candidate has arrived there, named M. Edouard Pailleron, with a three-act comedy in verse. Why will our neighbours, sensitive as they are to what is ridiculous in other countries, cleave to the old academical nonsense,—to the notion that rhymed verse can be possibly a good vehicle for dramatic emotion? 'Le Second Mouvement' (such is the title) is hailed by M. Janin as cordially as 'Honneur et Argent,' M. Ponsard's dreary comedy, was lauded by him. Meanwhile, the same sparkling dramatic critic has our heartiest adherence in his denunciation of the classical burlesques of which M. Offenbach's 'Orphée' (no matter how clever as a freak done for once) set the unwholesome pattern. The newest has been 'Jupiter et Leda,' at the Bouffes Parisiens, the music of which is by an amateur (as we define the word), Mlle. Susanne Lagier, who had her day as a dashing slang actress, patronized by old and young gentlemen, and who, having a tune-making taste, is now turning it to account. The product, so far as we can guess, appears to be what an American might describe as "cruel small." 'La Belle au Bois Dormant,' in five acts and seven tableaux, by M. Octave Feuillet, has been just produced at the Vaudeville, and, M. Janin says, has been received with favour.

TO CORRESPONDENTS.—D.—V.—N. F. G.—E. A. D.—T. E. B.—C. F. Z.—O. S.—R. R. D.—L. H. P.—F. H.—received.

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